DER BARBIER VON SEVILLA

OPER IN 2 AKTEN

VON

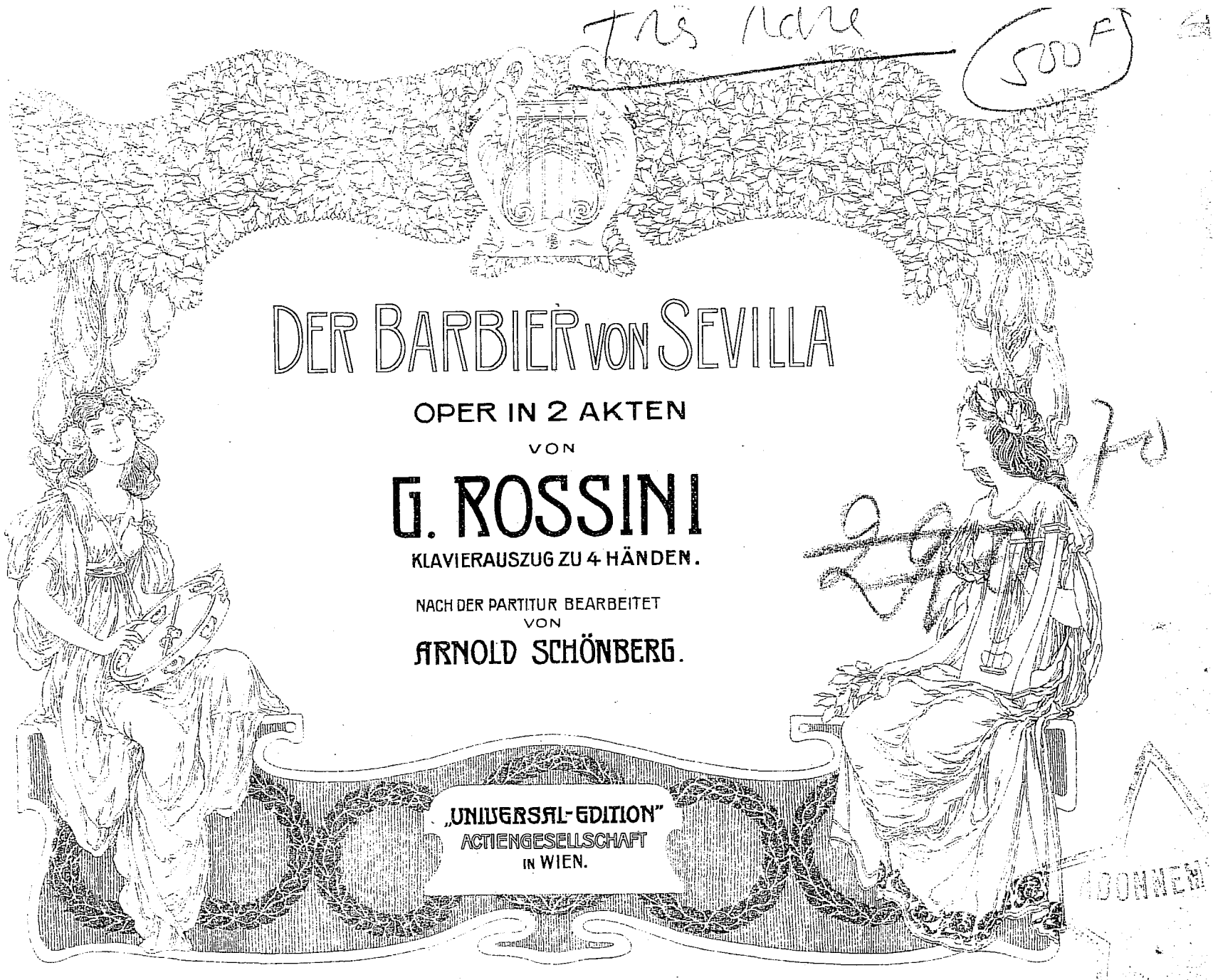
G. ROSSINI

KLAVIERAUSZUG ZU 4 HÄNDEN.

NACH DER PARTITUR BEARBEITET

VON

ARNOLD SCHÖNBERG.



„UNIVERSAL-EDITION"
ACTIENGESELLSCHAFT
IN WIEN.

BUDAPEST
RÓZSAVÖLGYI ÉS TÁRSÁNÁL
POZSONY

FÜR DEUTSCHLAND BEI
FRIEDRICH HOFMEISTER
·LEIPZIG·

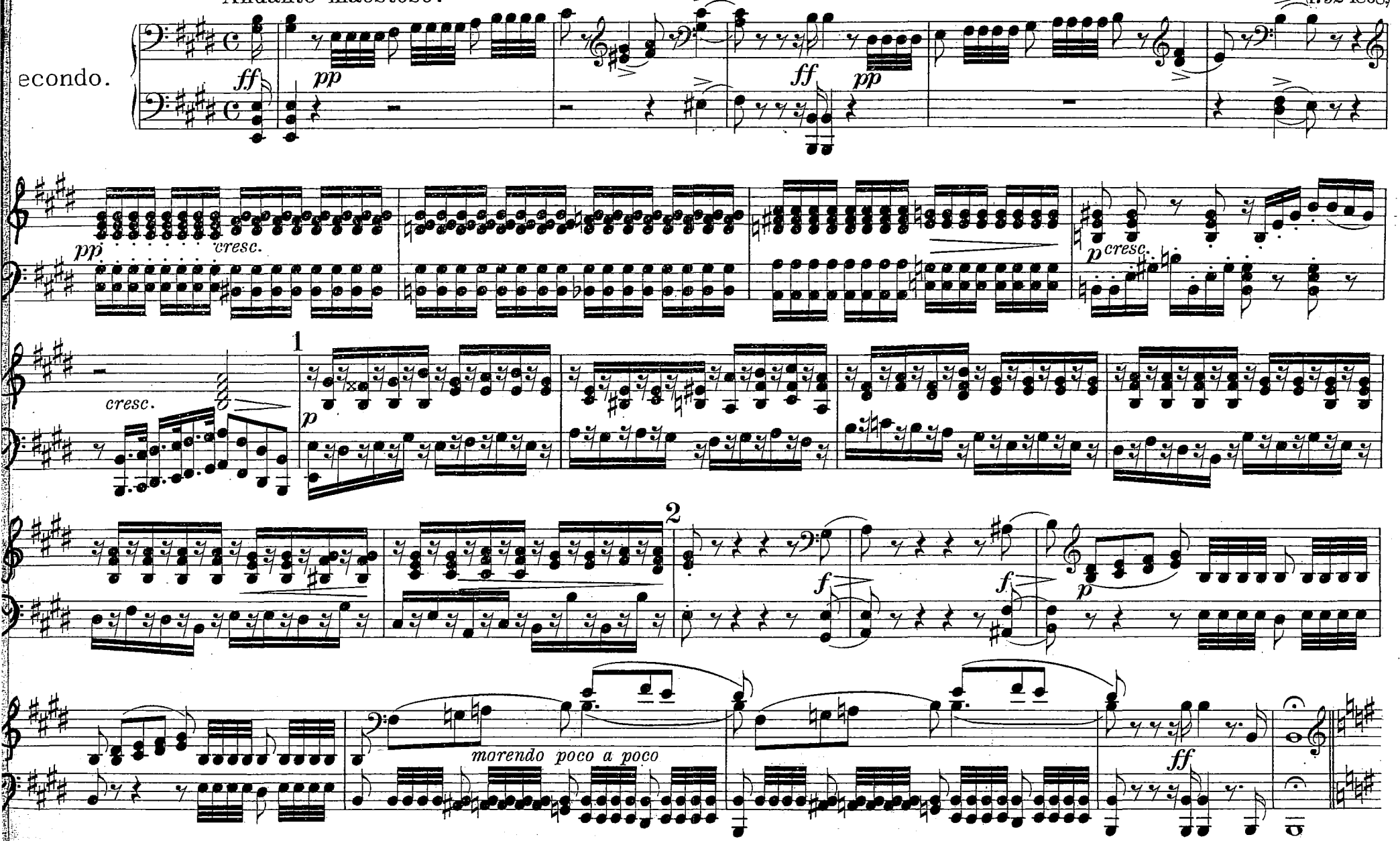
SOLE AGENTS FOR
GREAT BRITAIN AND THE COLONIES
LONDON
E. ASCHERBERG & Co

Il Barbiere di Seviglia.

Ouverture.

G. Rossini.
(1792-1868)

Andante maestoso.



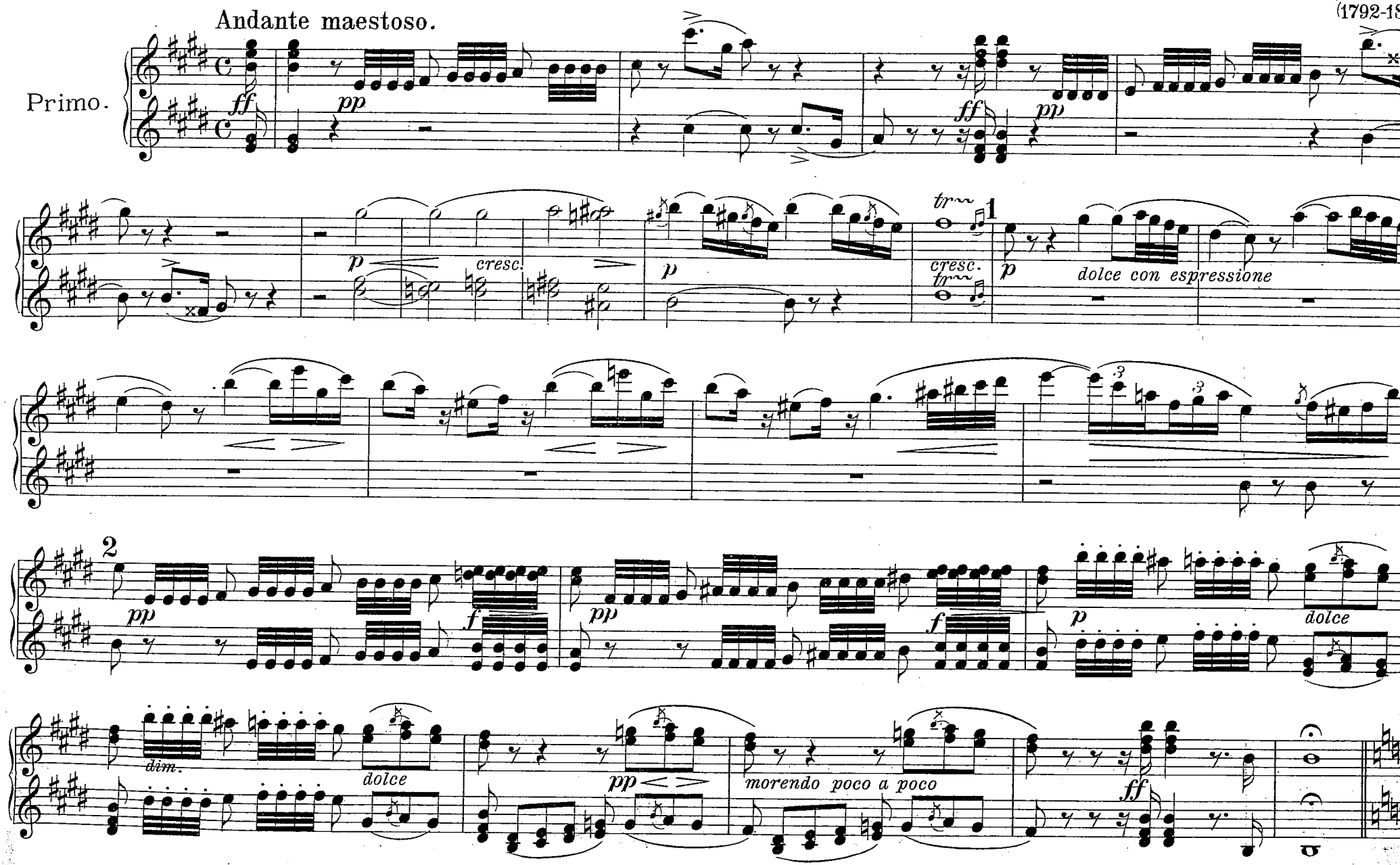
Il Barbiere di Seviglia.

Ouverture.

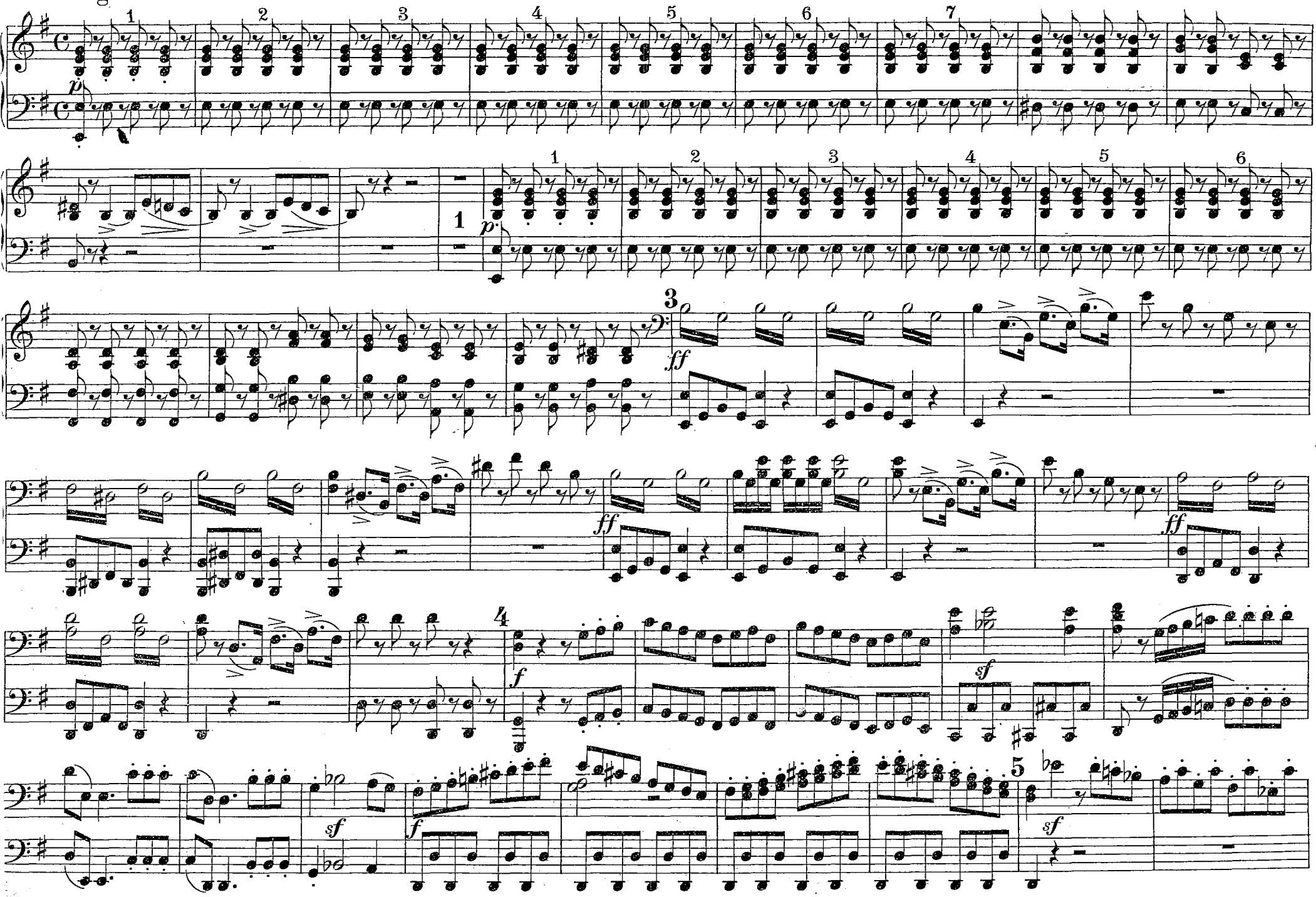
G. Rossi
(1792-18

Andante maestoso.

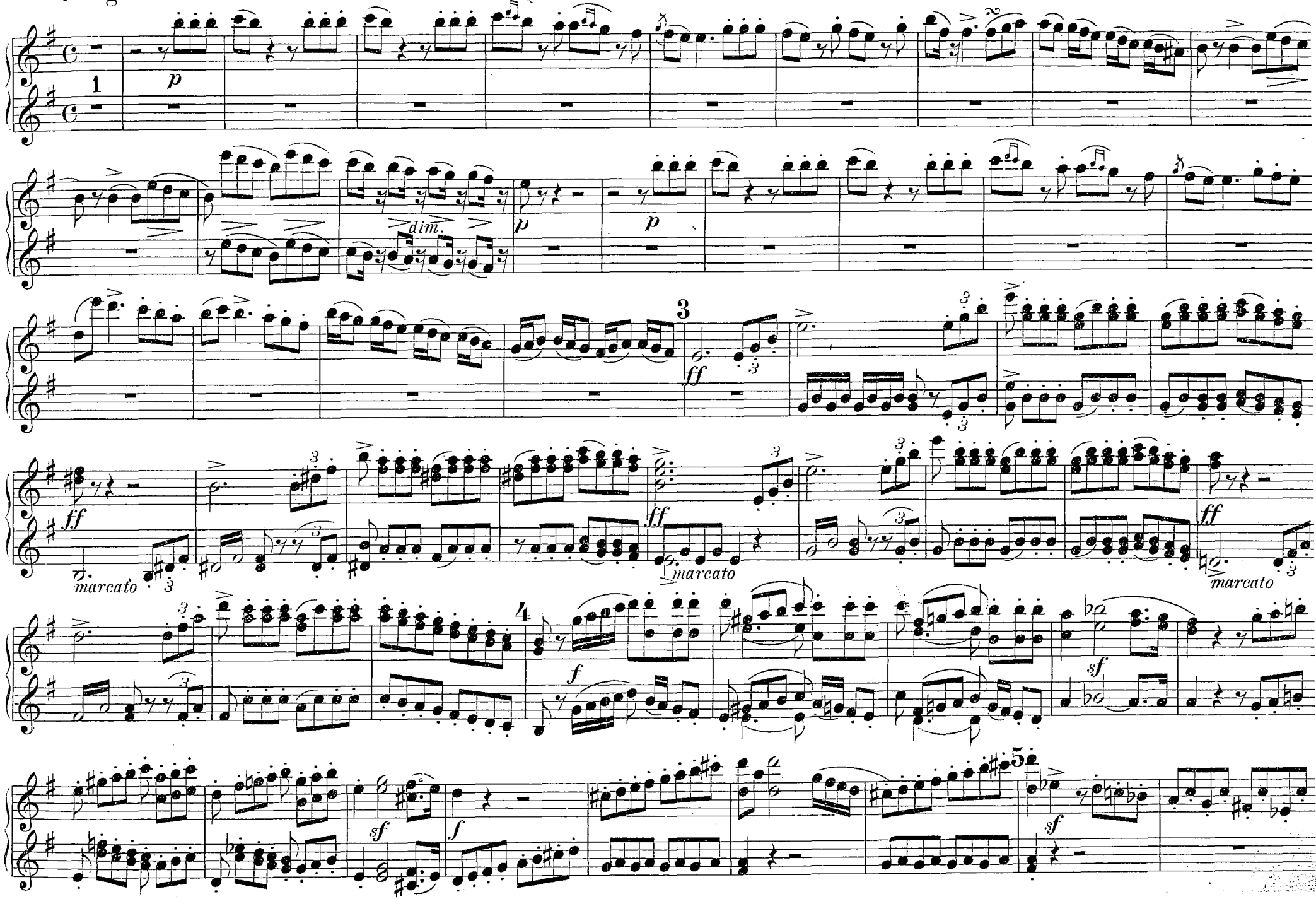
Primo.

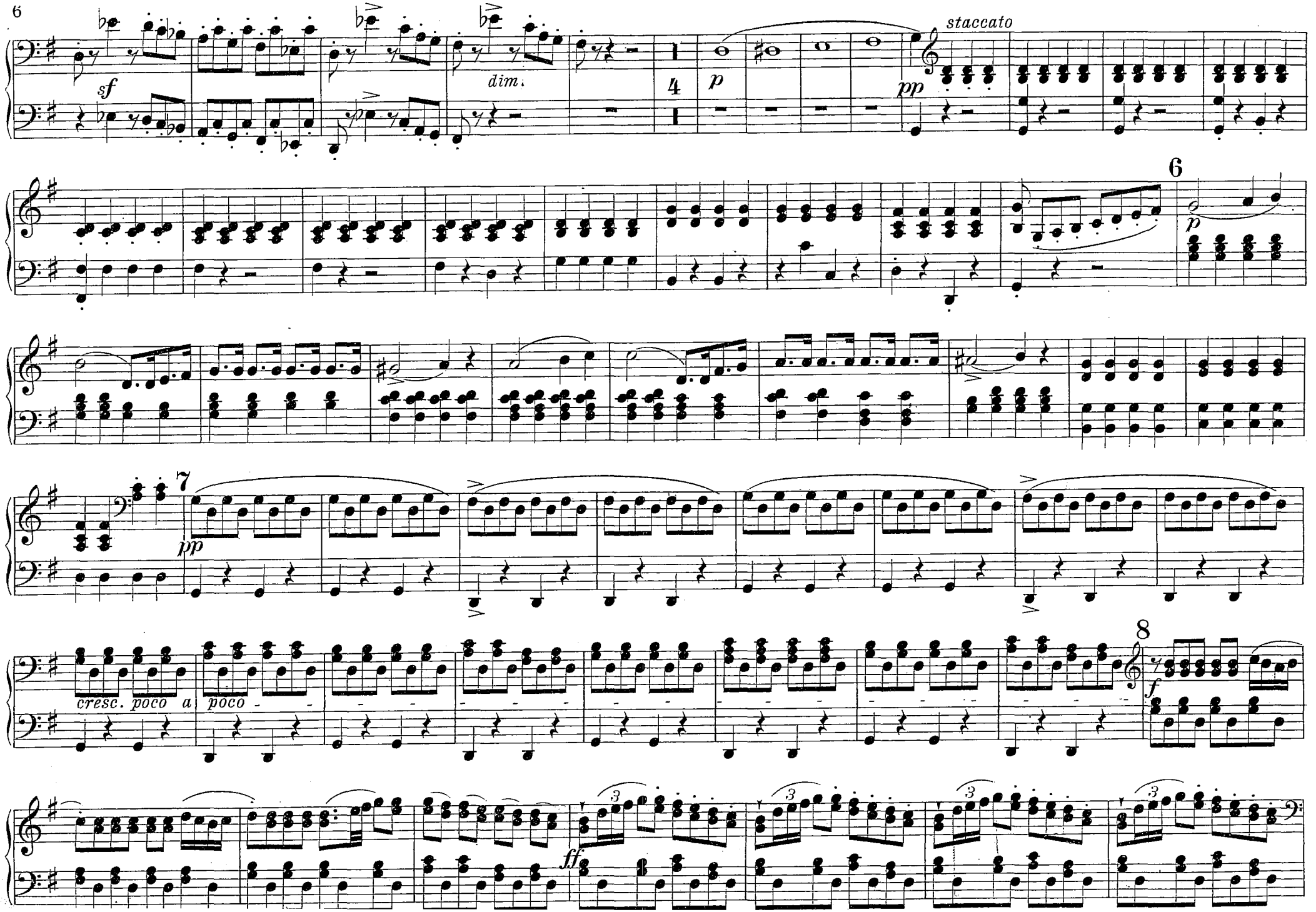


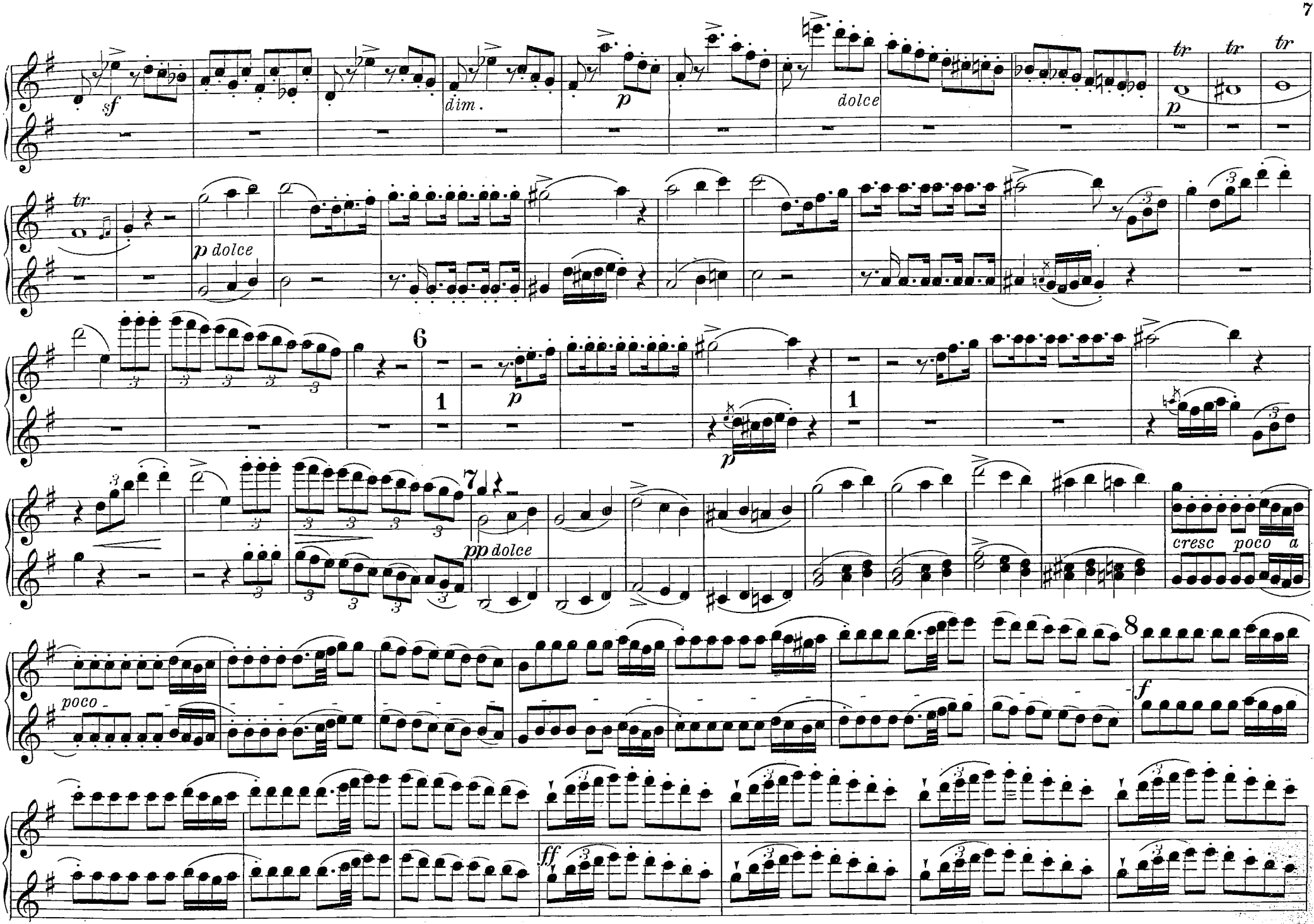
Allegro con brio.

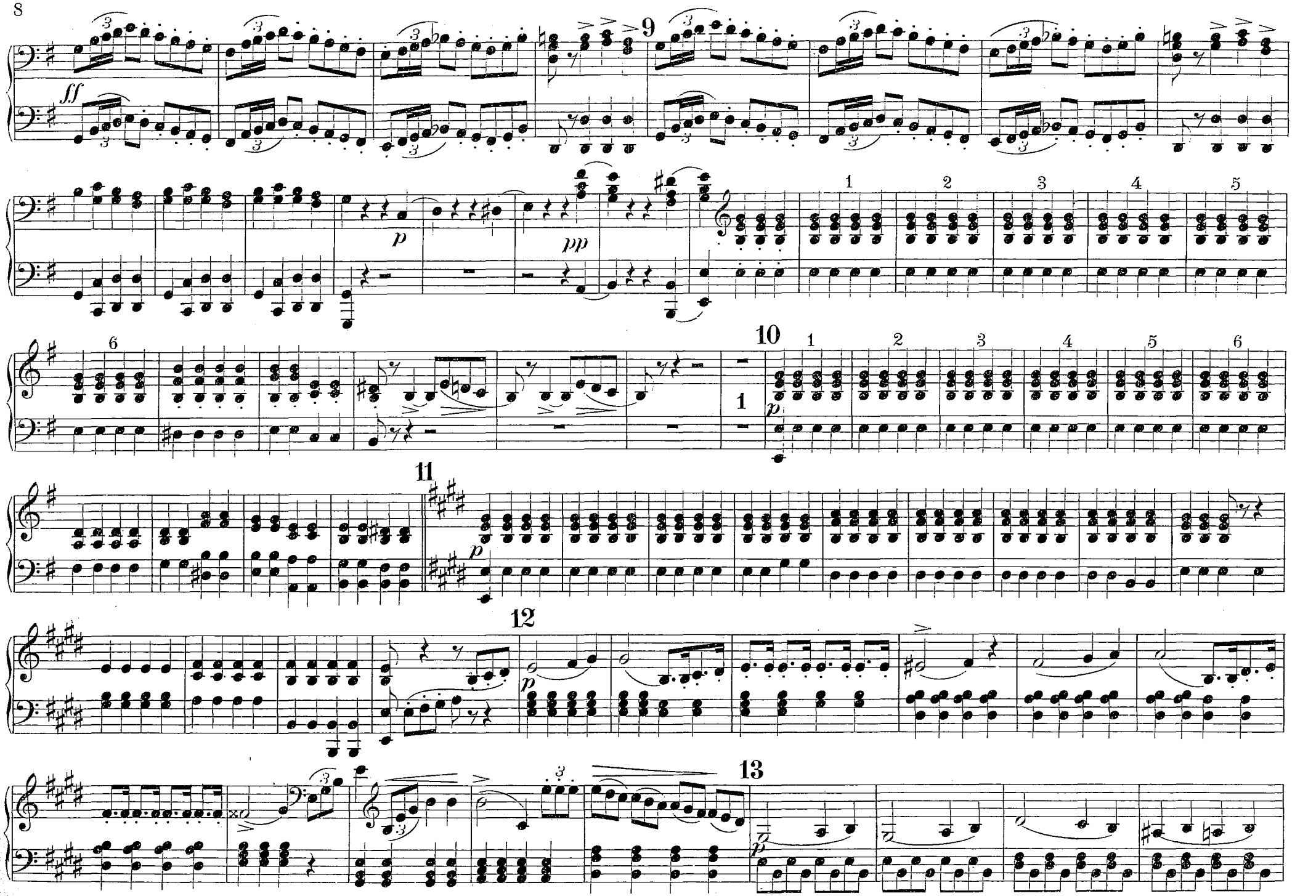


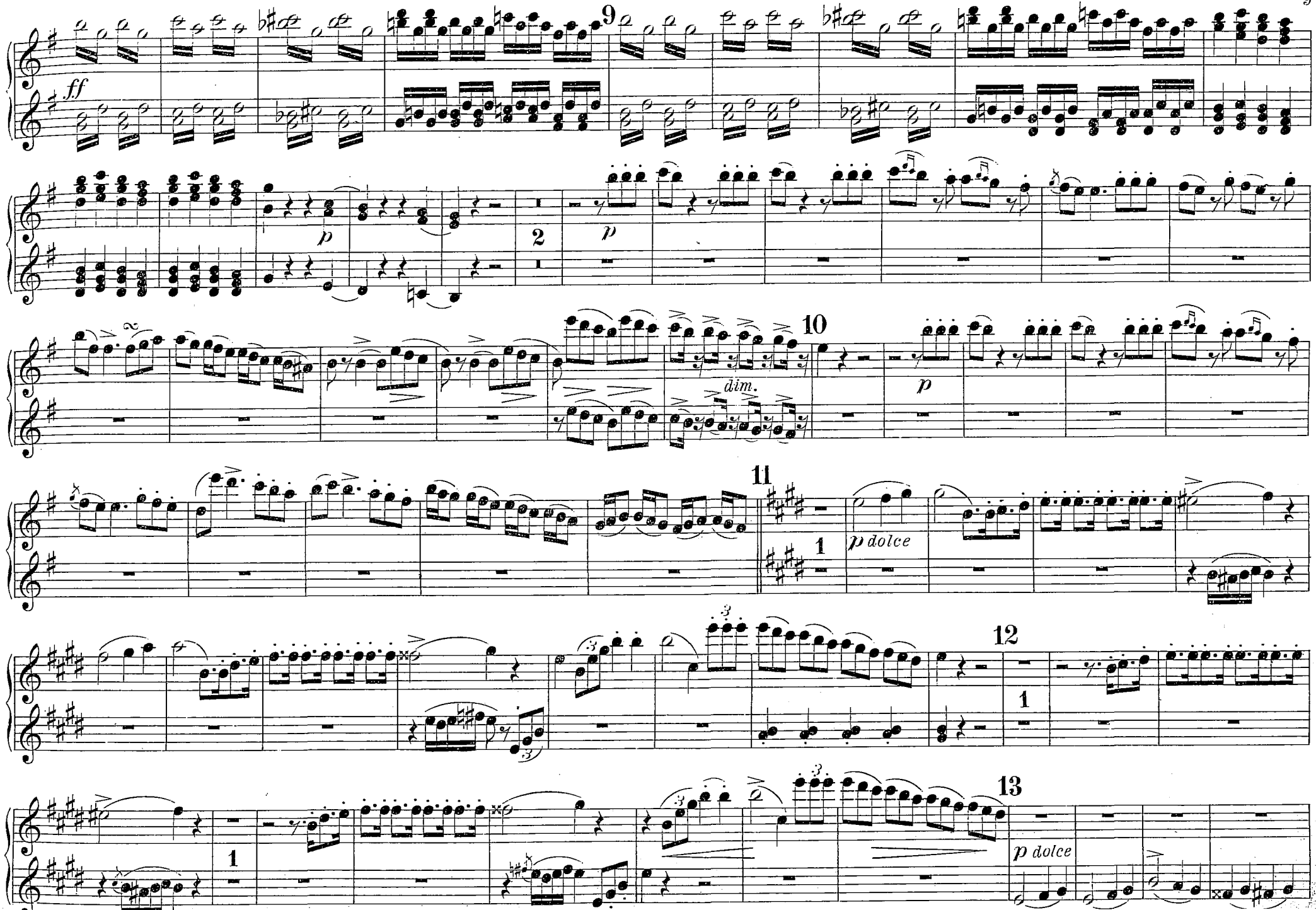
Allegro con brio.

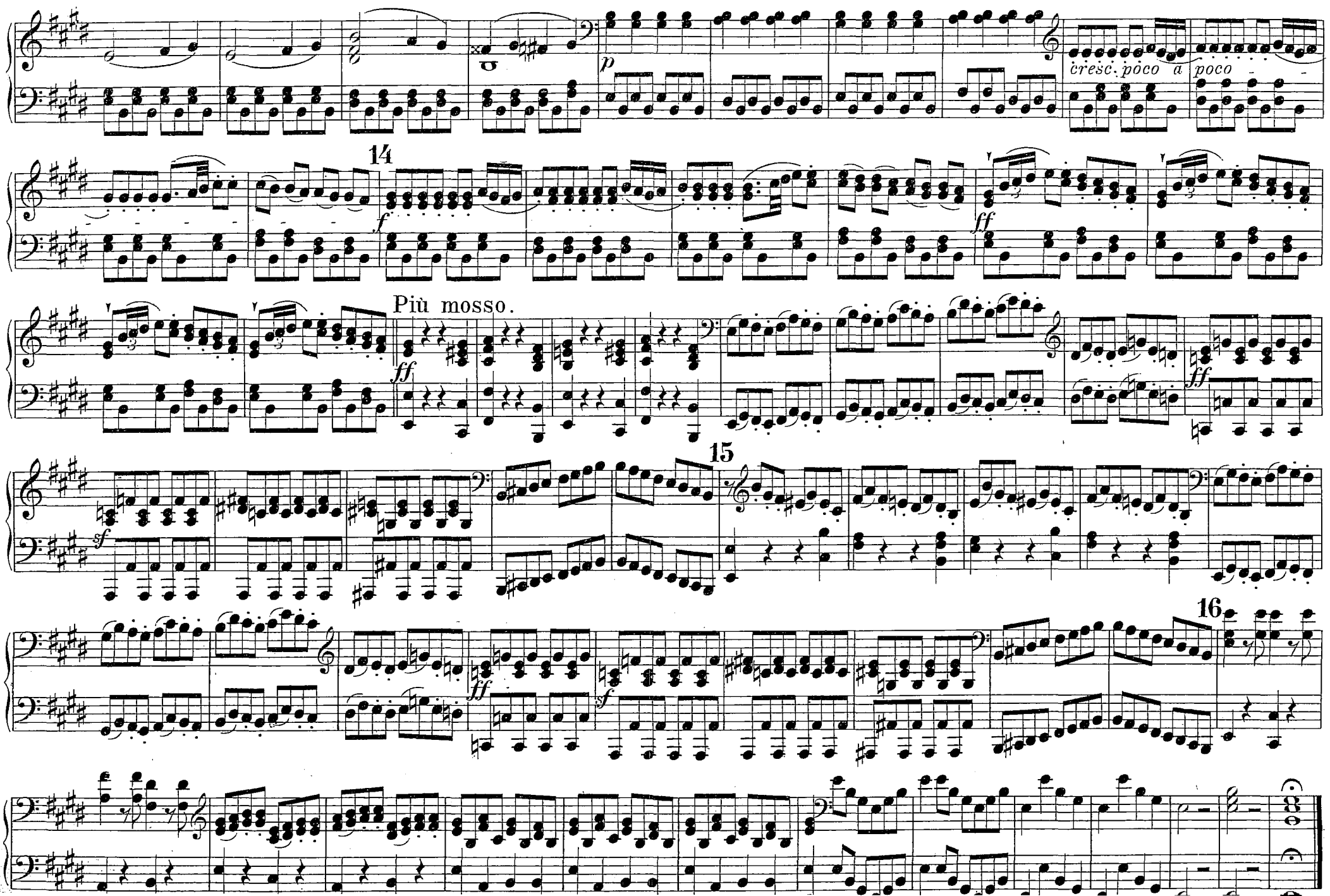


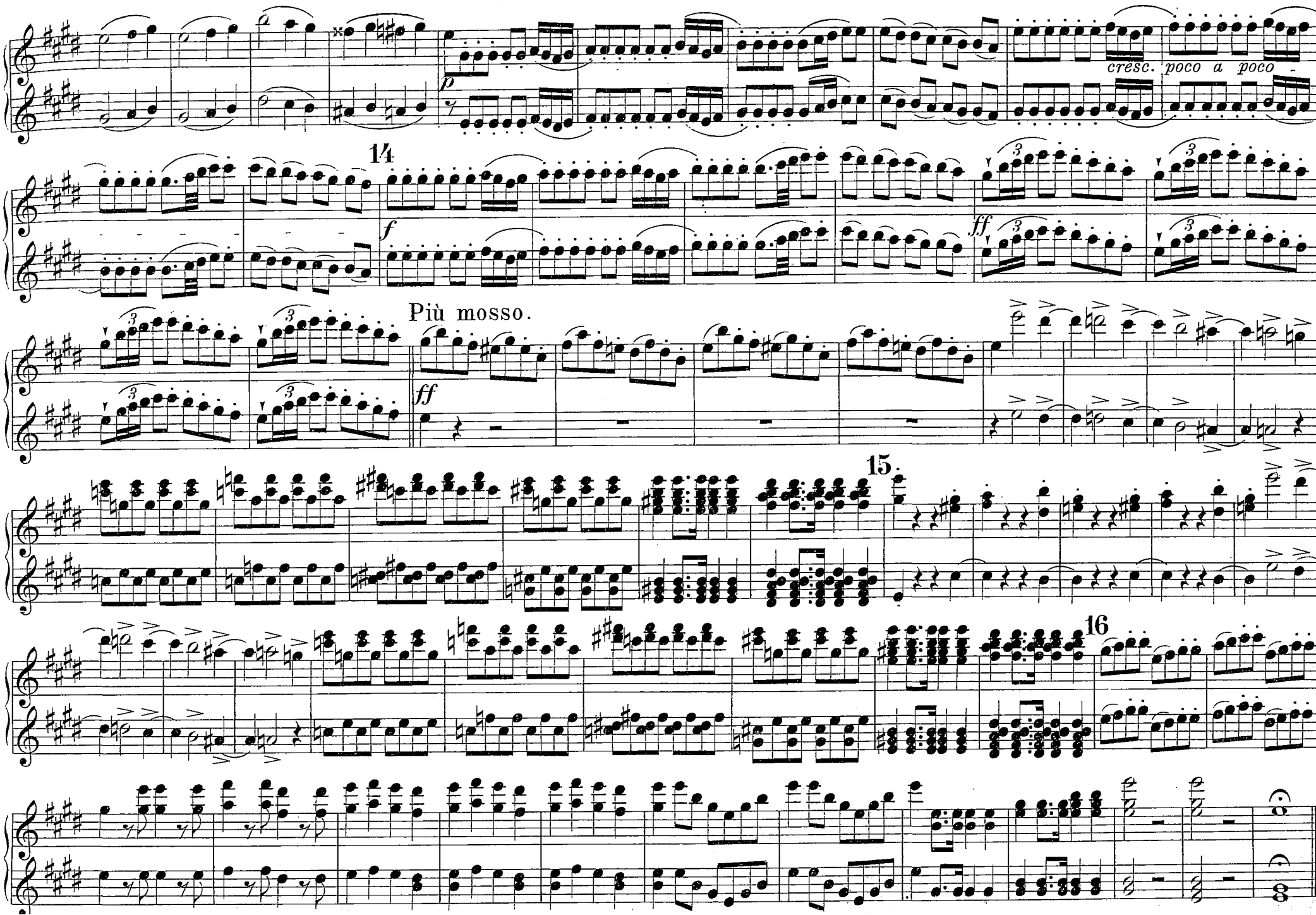

sf
dim.
4
p
pp
staccato
6
p
7
pp
cresc. poco a
poco
8
f
ff


sf
dim.
p
dolce
tr
tr
tr
p
tr
p dolce
6
1
p
p
1
7
pp dolce
cresc poco a
poco
8
f
ff


9
ff
p
pp
1
2
3
4
5
6
10
1
2
3
4
5
6
p
11
p
12
p
13
p


9
ff
p
2
p
10
dim.
p
11
1
p dolce
12
1
1
13
p dolce


cresc. poco a poco
14
Più mosso.
15
16


cresc. poco a poco
14
Più mosso.
15
16

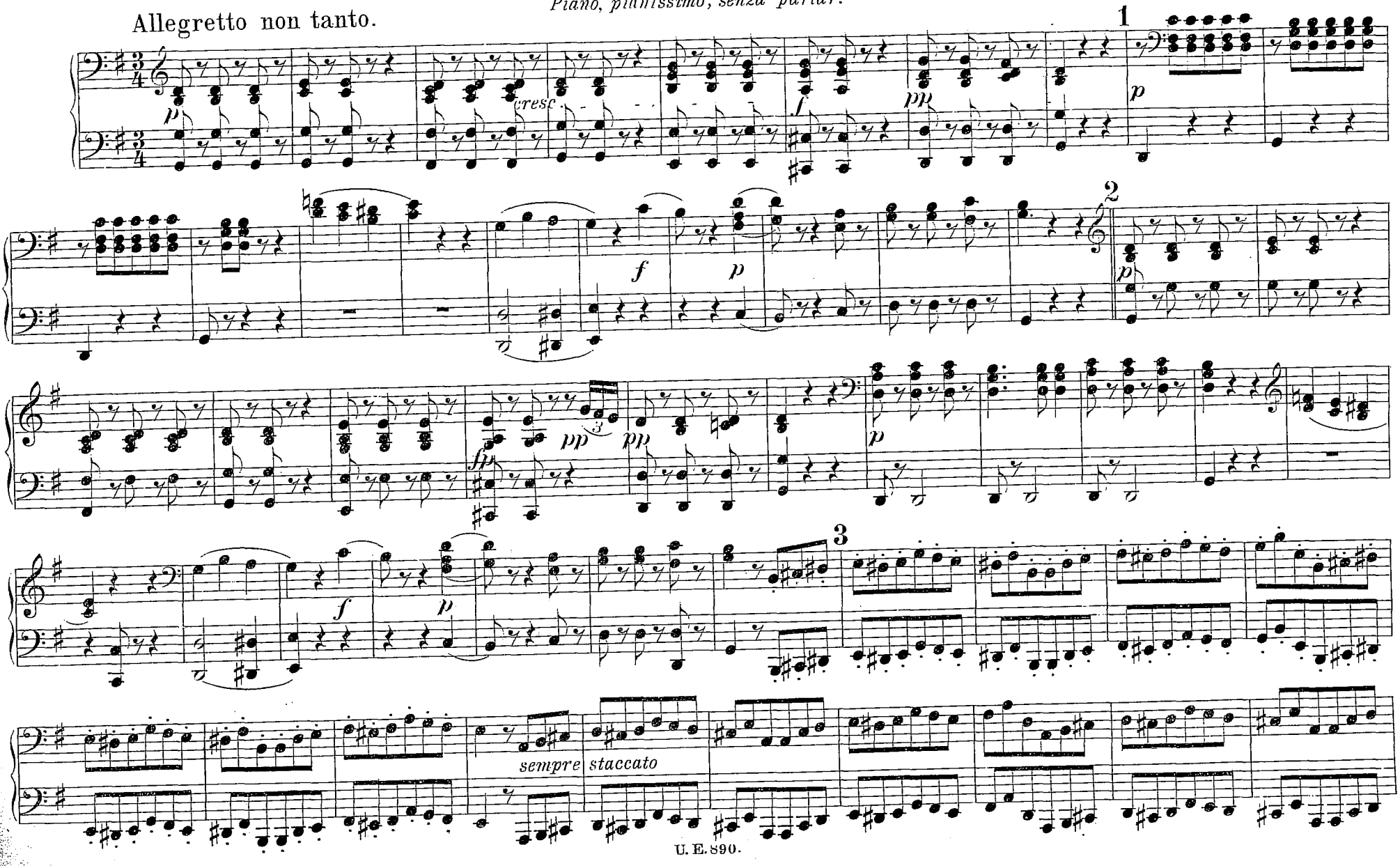
Erster Akt.

1. INTRODUCTION.

Sachte, im leisen Schritt.

Piano, pianissimo, senza parlar.

Allegretto non tanto.



Erster Akt.

1. INTRODUCTION.

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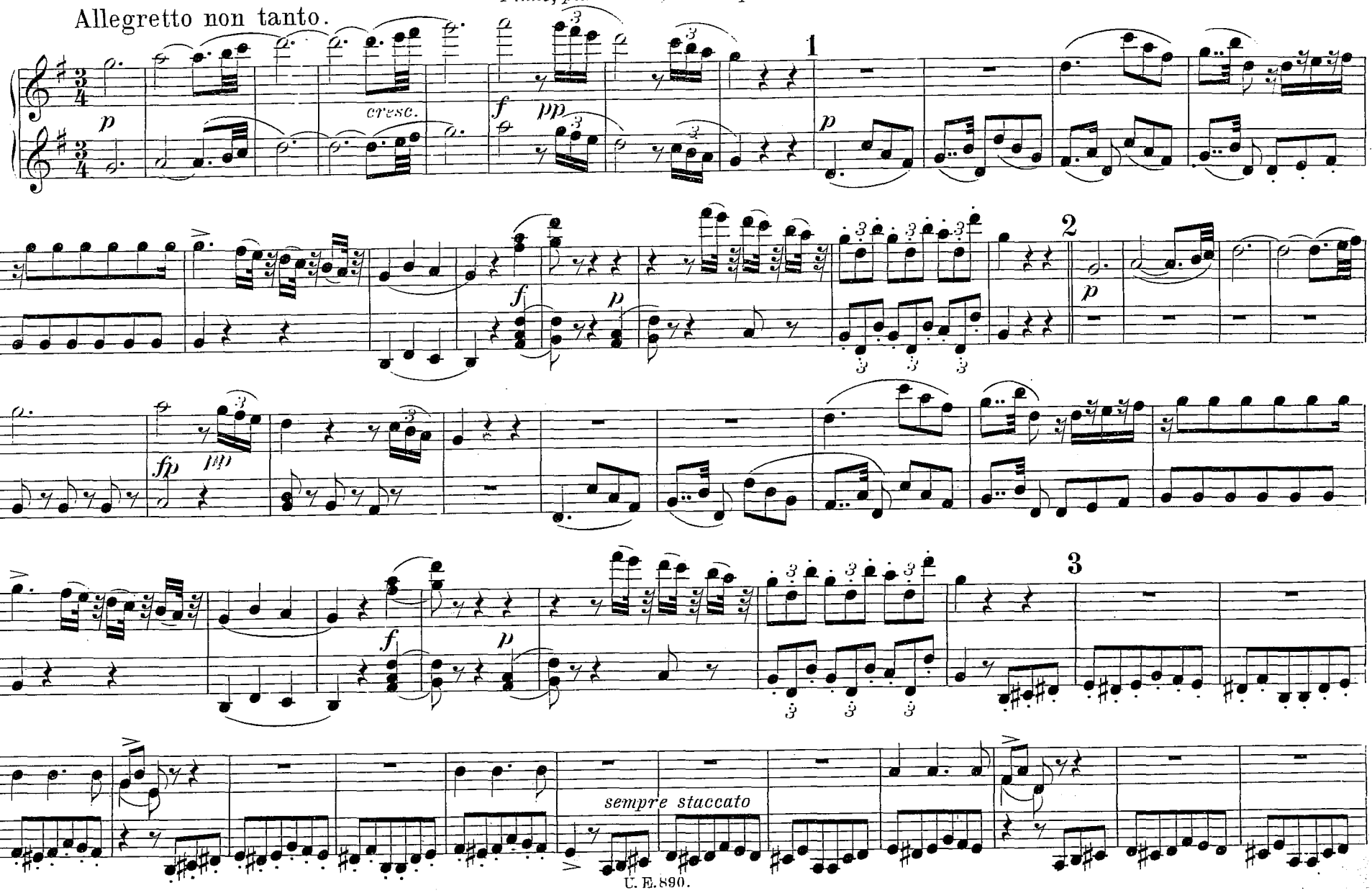
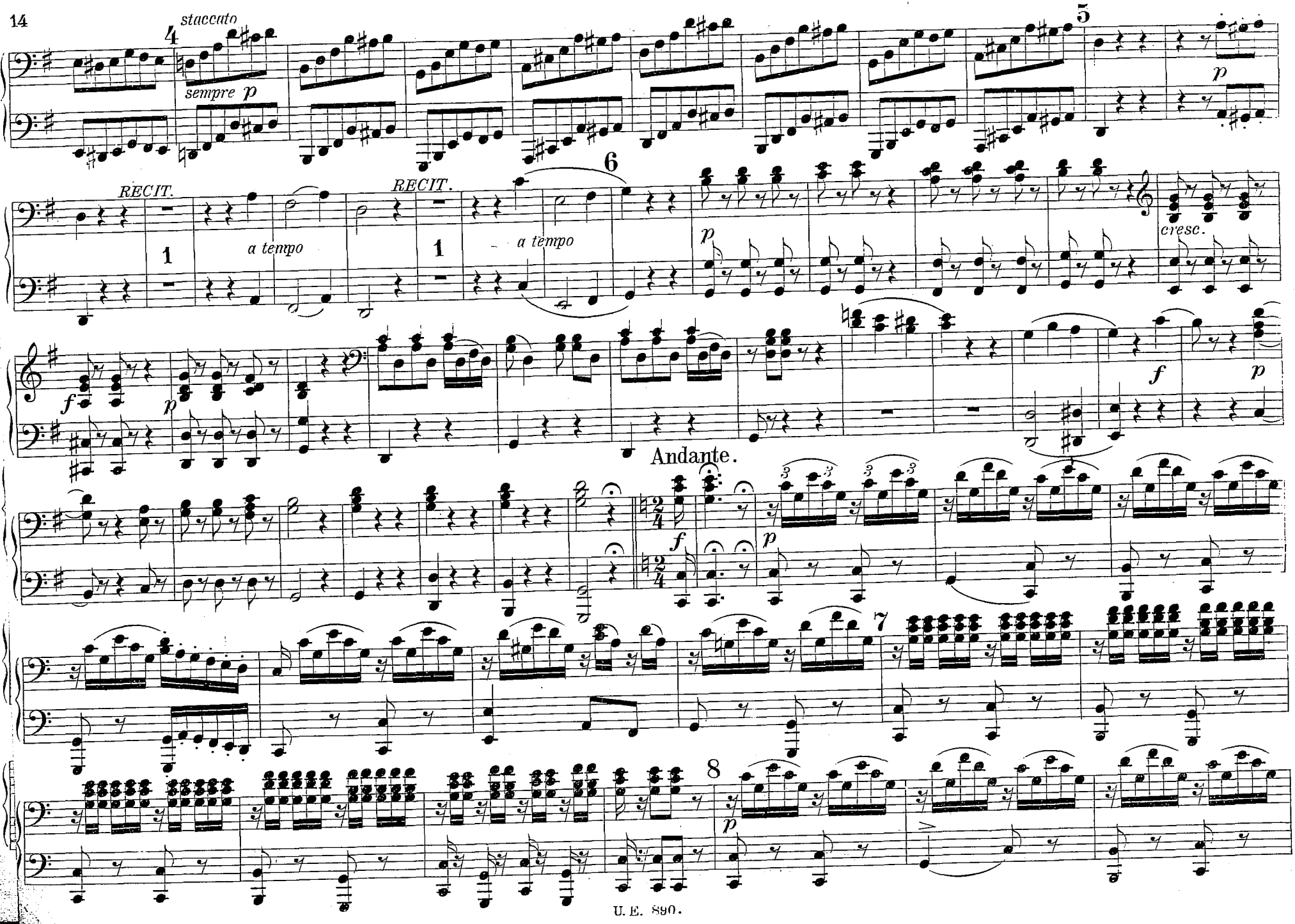
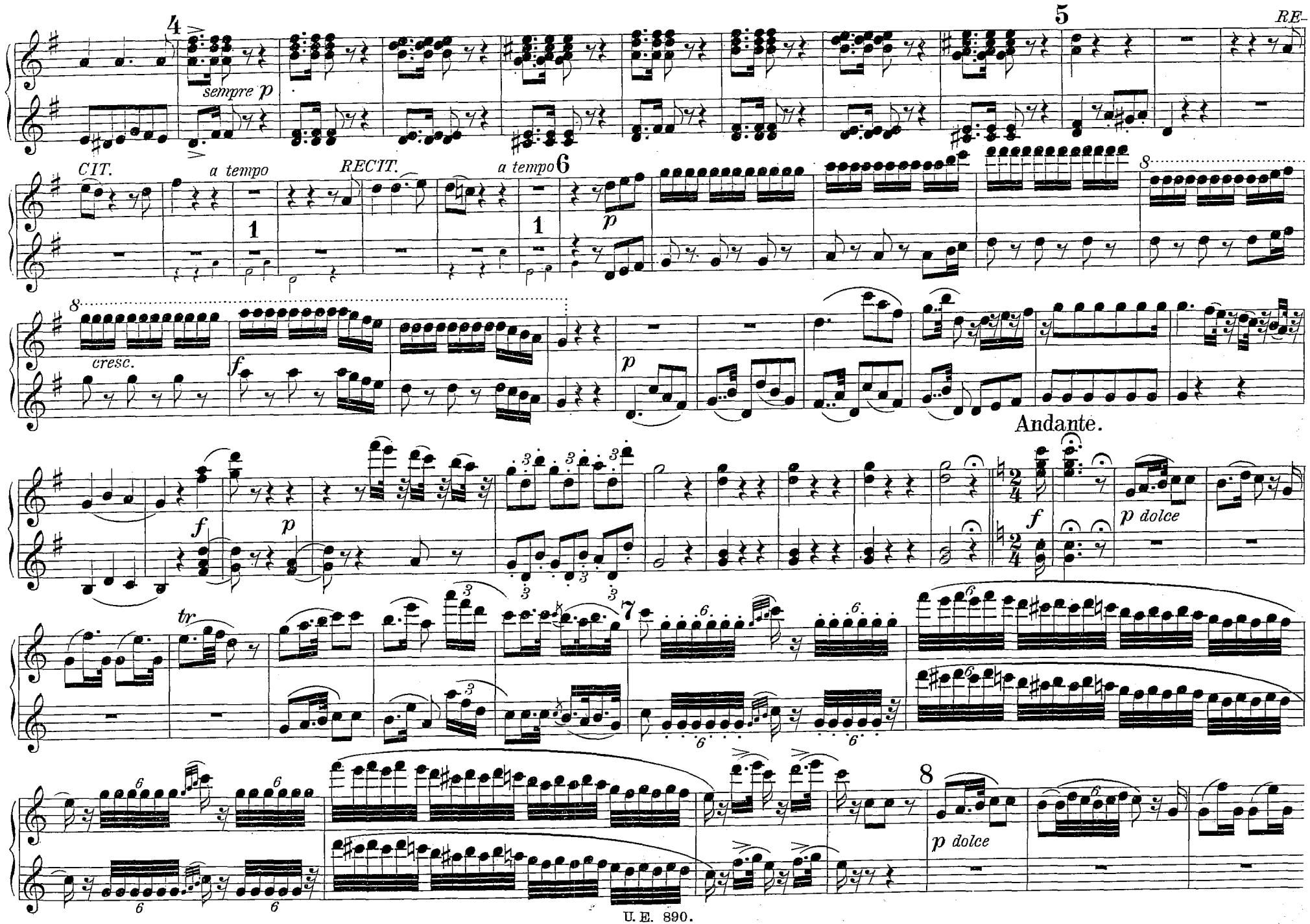
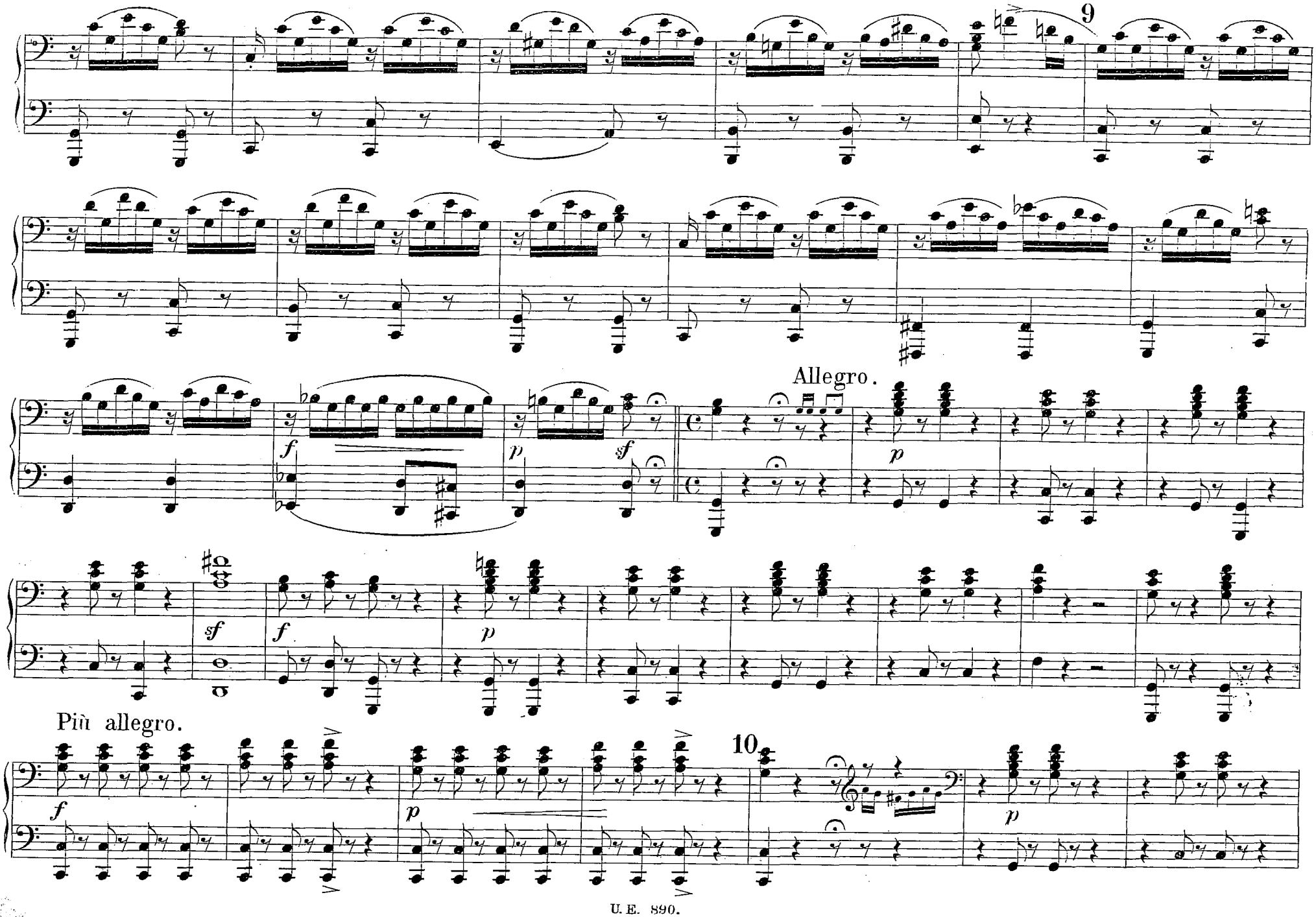
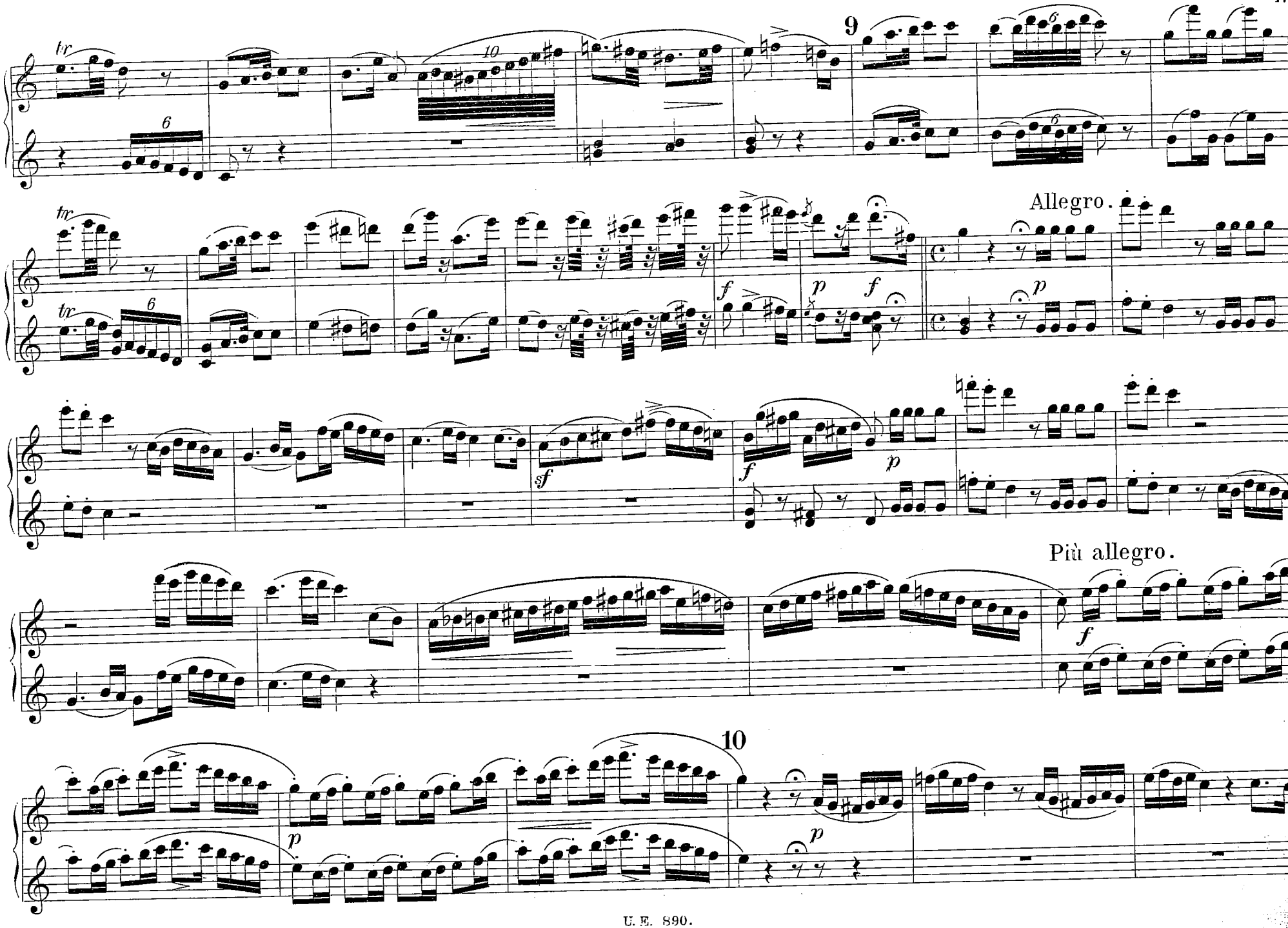
Piano, pianissimo, senza parlar.

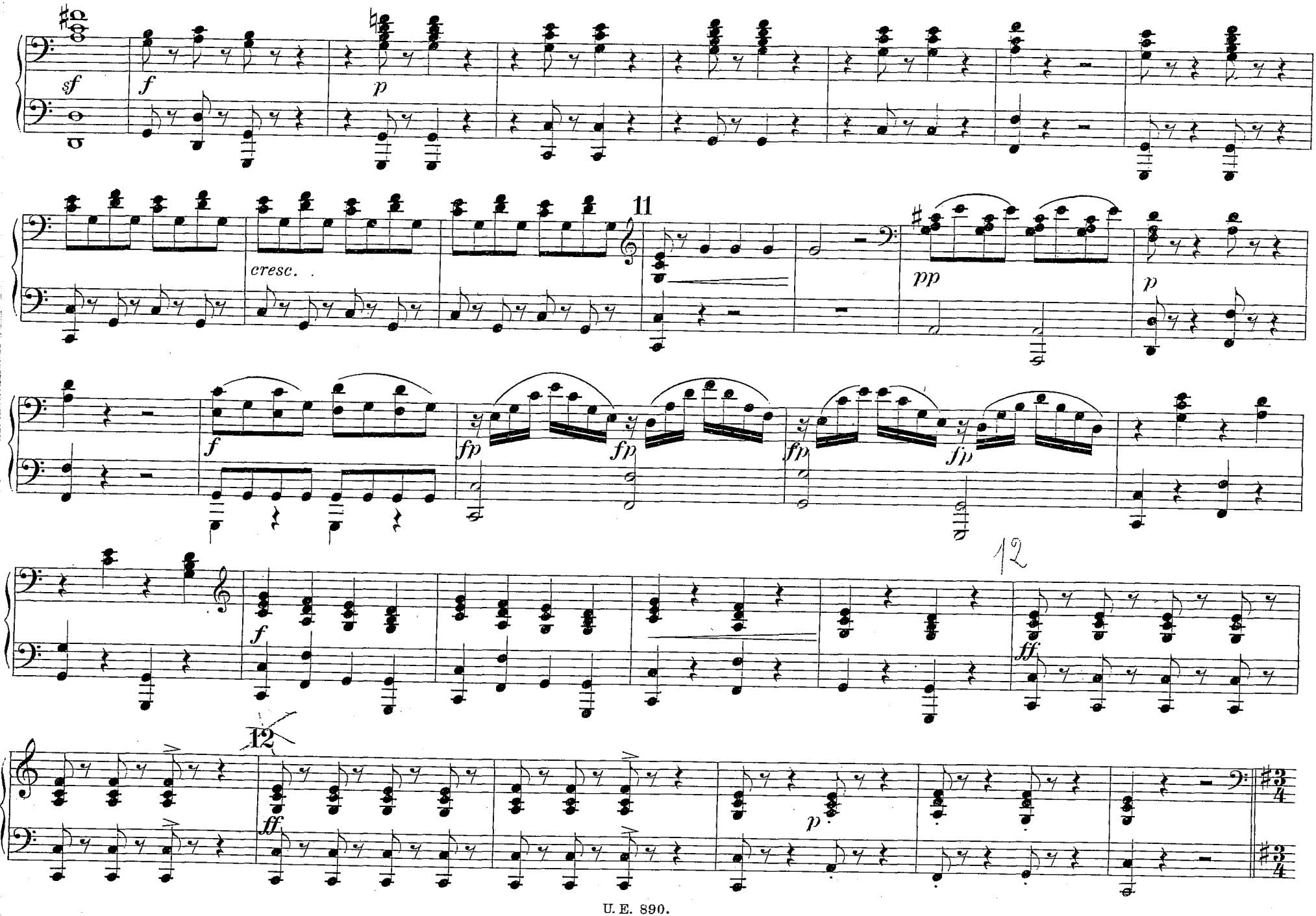


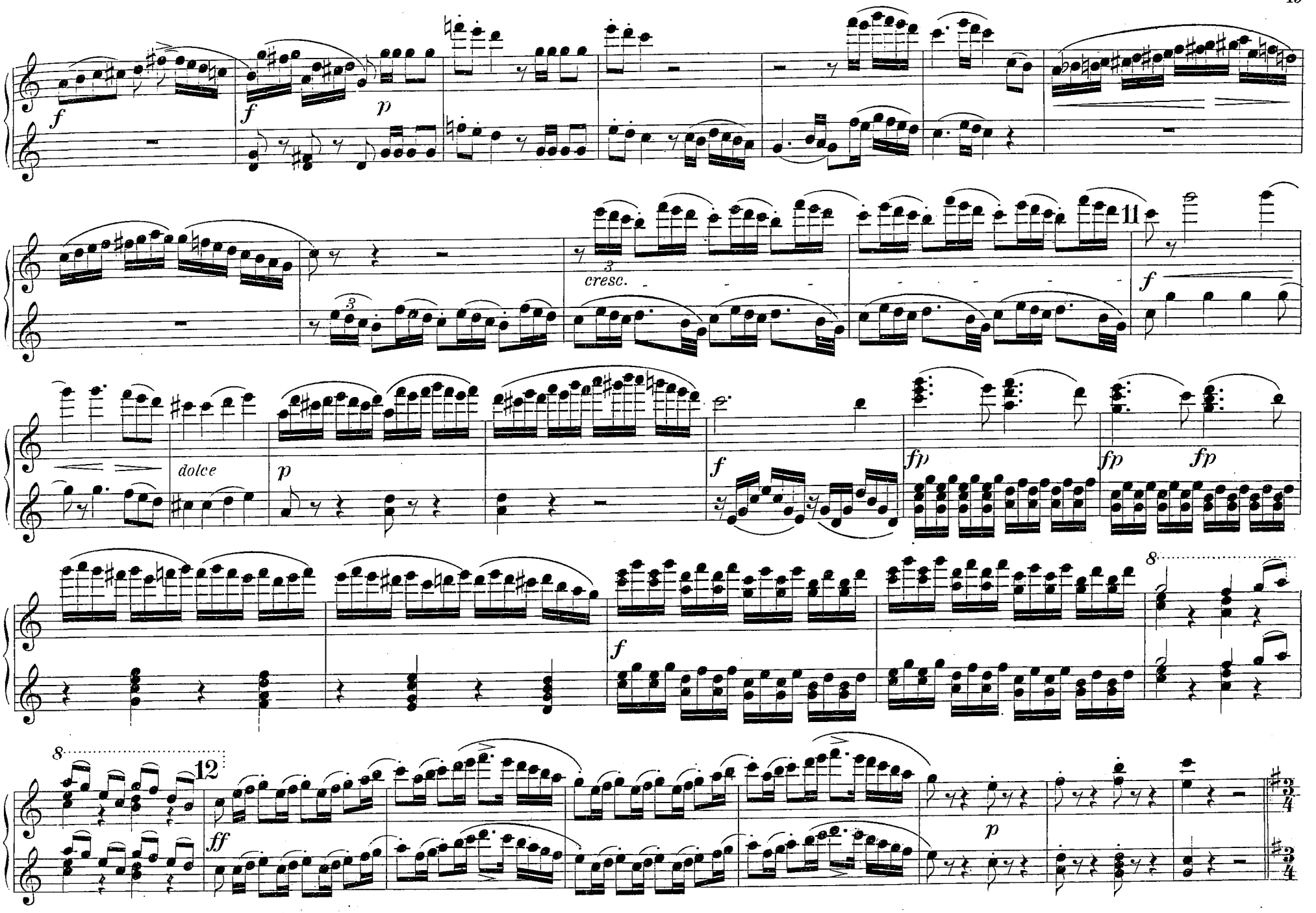

staccato
sempre p
RECIT.
a tempo
RECIT.
a tempo
cresc.
Andante.

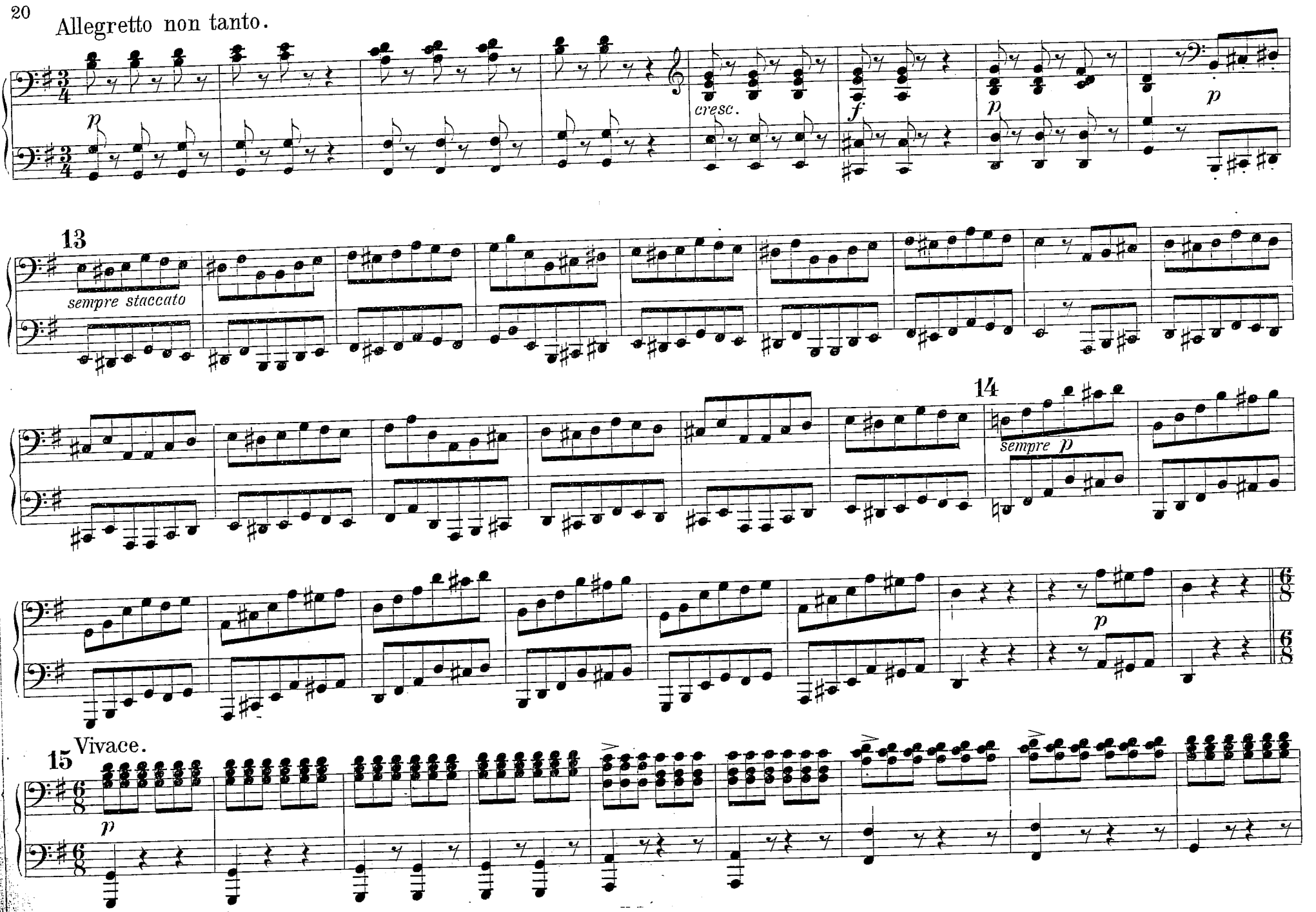

4
sempre p
5
RE-
CIT.
a tempo
RECIT.
a tempo
6
1
1
p
8
cresc.
f
p
Andante.
f
p
f
p dolce
tr
7
6
8
p dolce
U. E. 890.

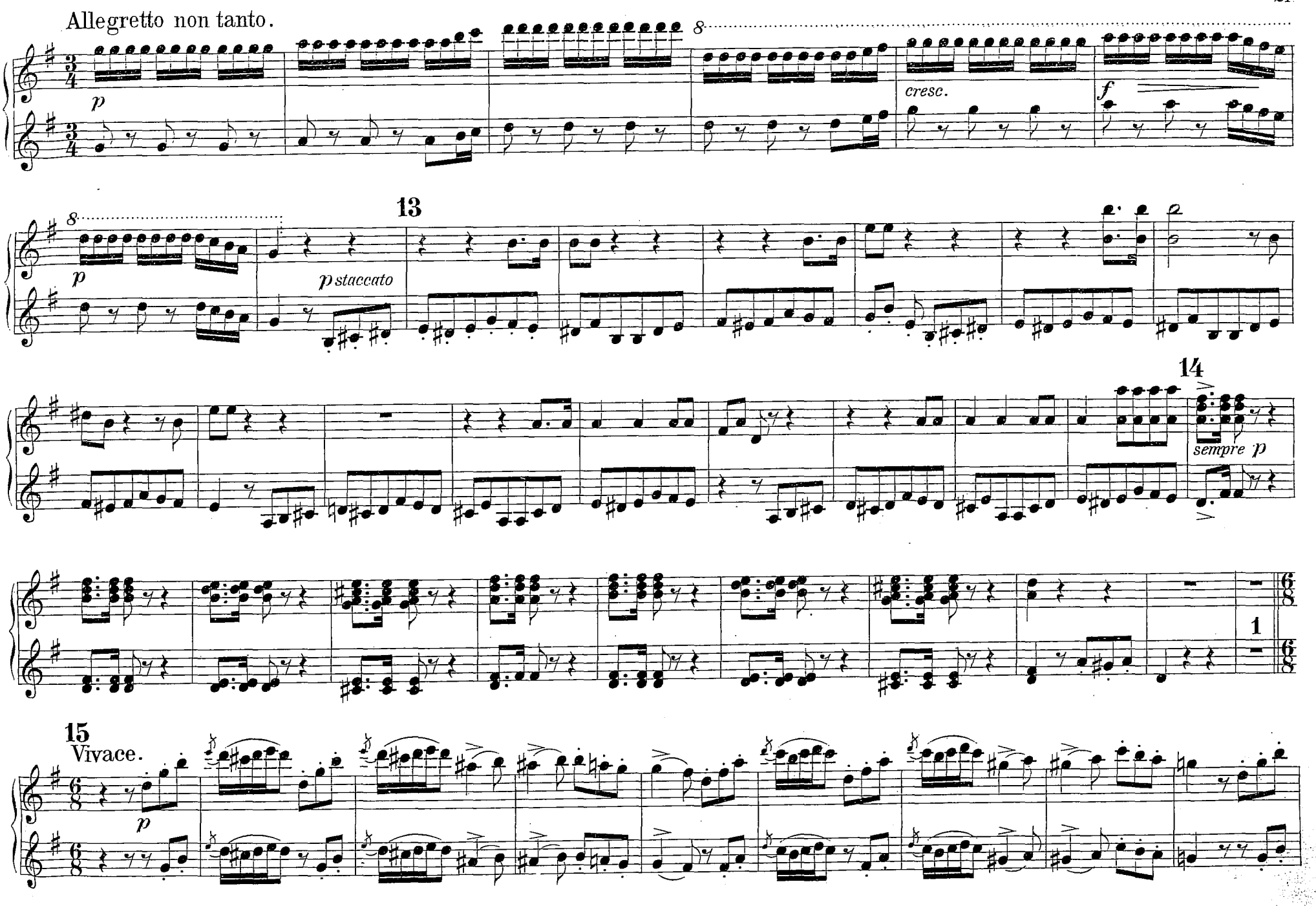

9
Allegro.
Più allegro.
10

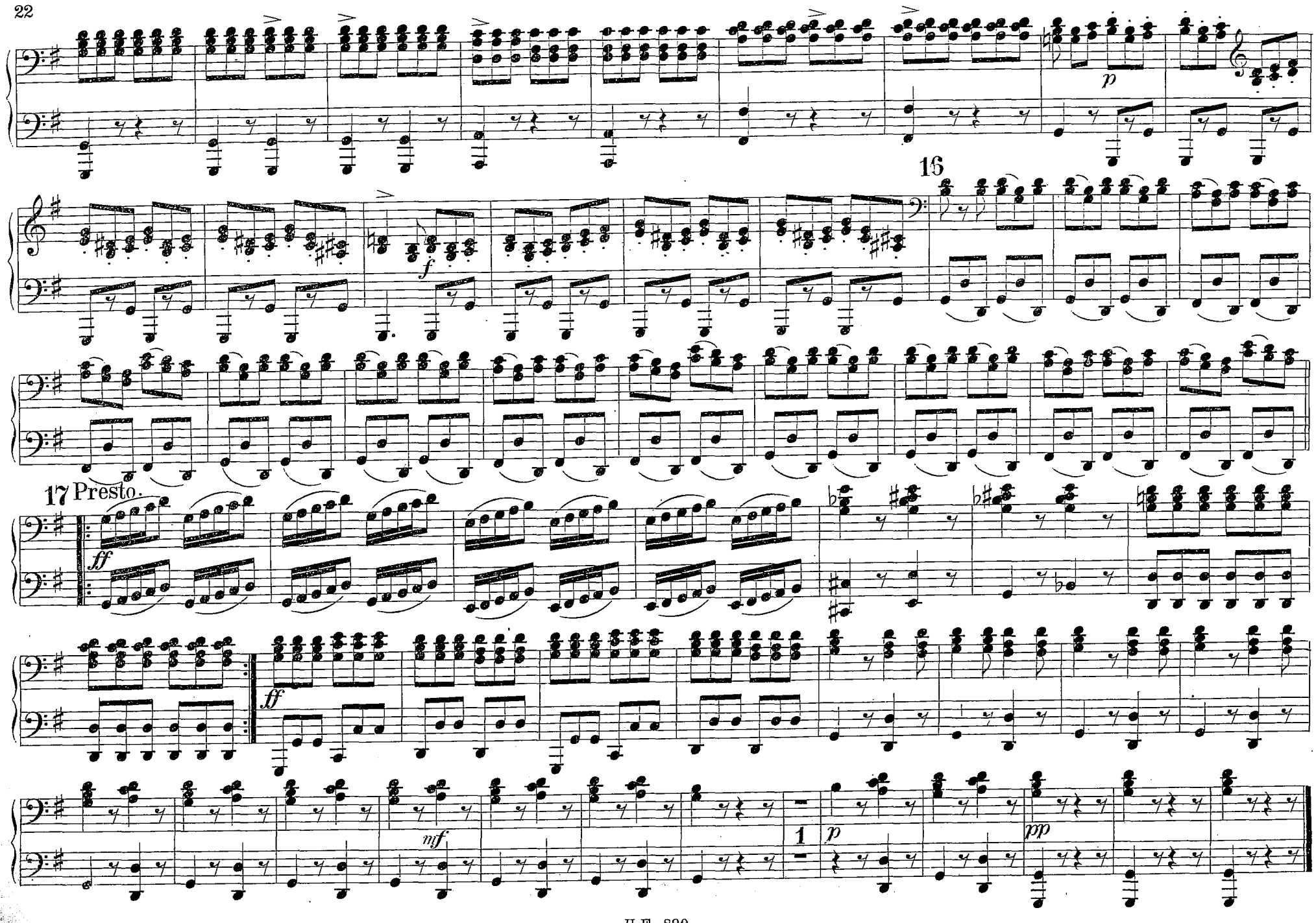

9
Allegro.
Più allegro.
10

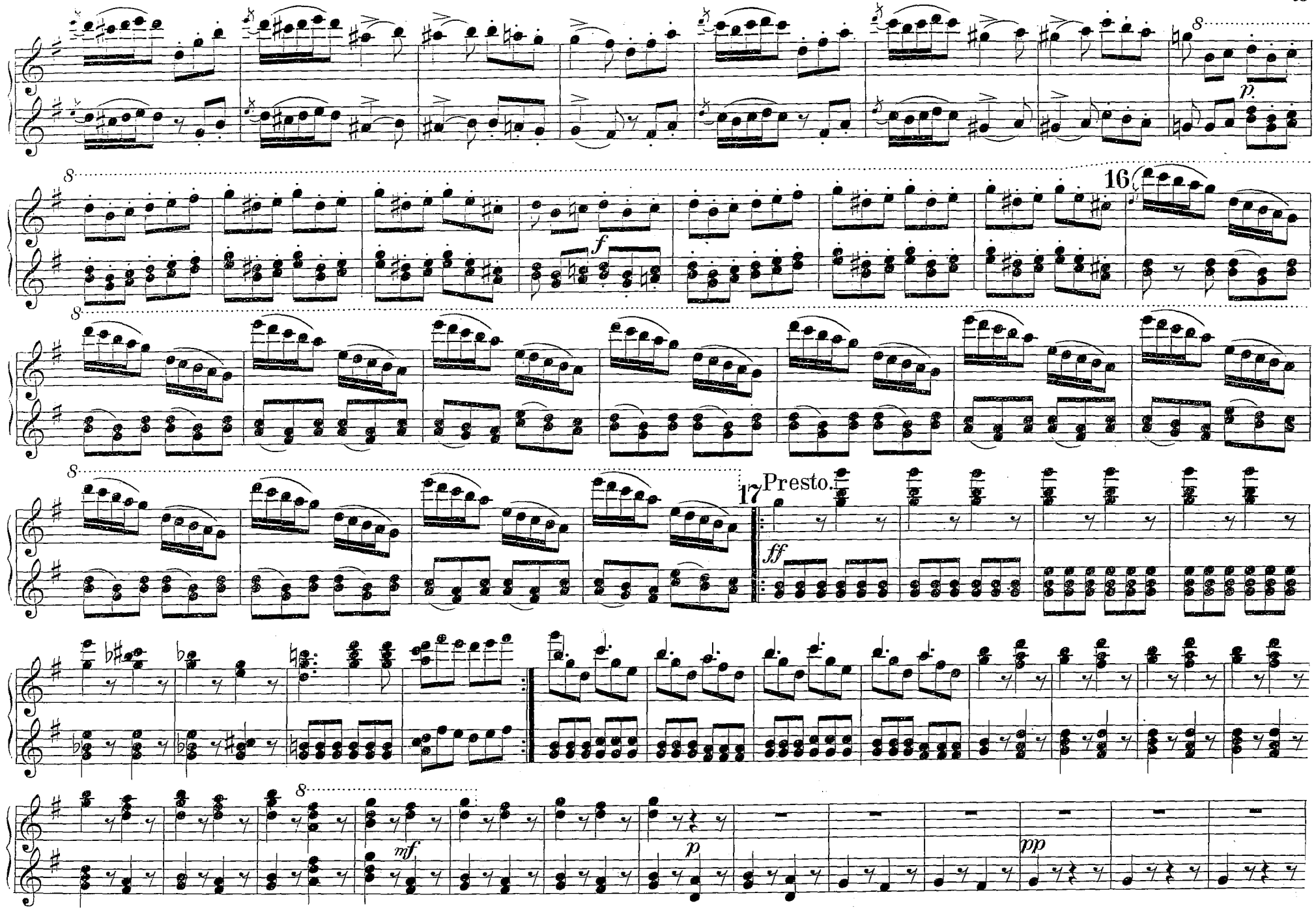

sf
f
p
cresc.
11
pp
p
f
fp
fp
fp
fp
f
12
ff
12
ff
p


f
f
p
11
3
cresc.
f
dolce
p
f
fp
fp
fp
8
f
8
12
ff
p


Allegretto non tanto.
p
cresc.
f
p
p
13
sempre staccato
14
sempre p
p
15
Vivace.
p


Allegretto non tanto.
p
8
cresc.
f
13
p staccato
14
sempre p
1
15
Vivace.
p

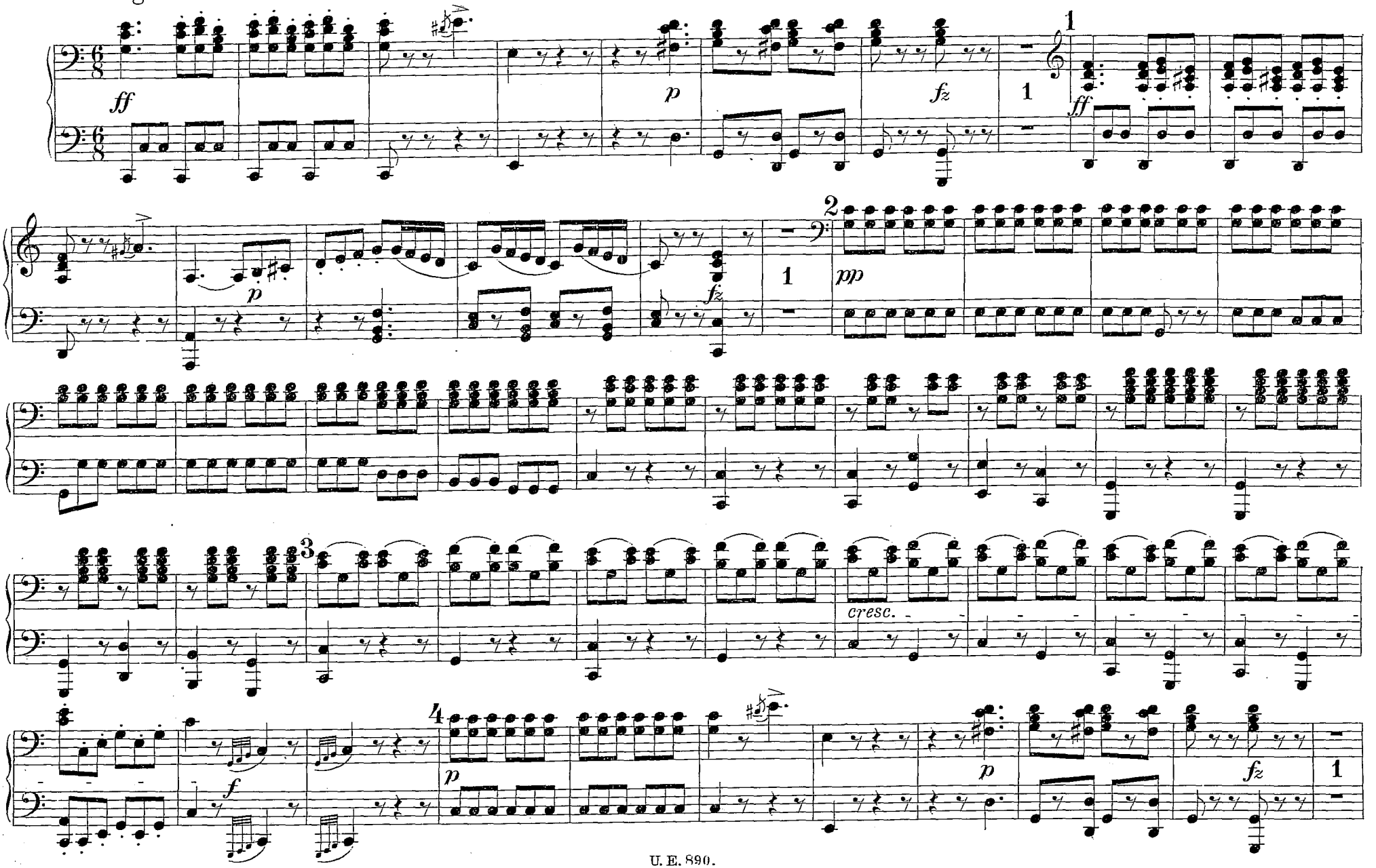

p
16
f
17 Presto.
ff
ff
mf
1
p
pp


8
p.
8
16
f
8
8
17
Presto.
ff
8
mf
p
pp

2. CAVATINE.

Ich bin das Factotum der schönen Welt.
Largo al factotum della città.

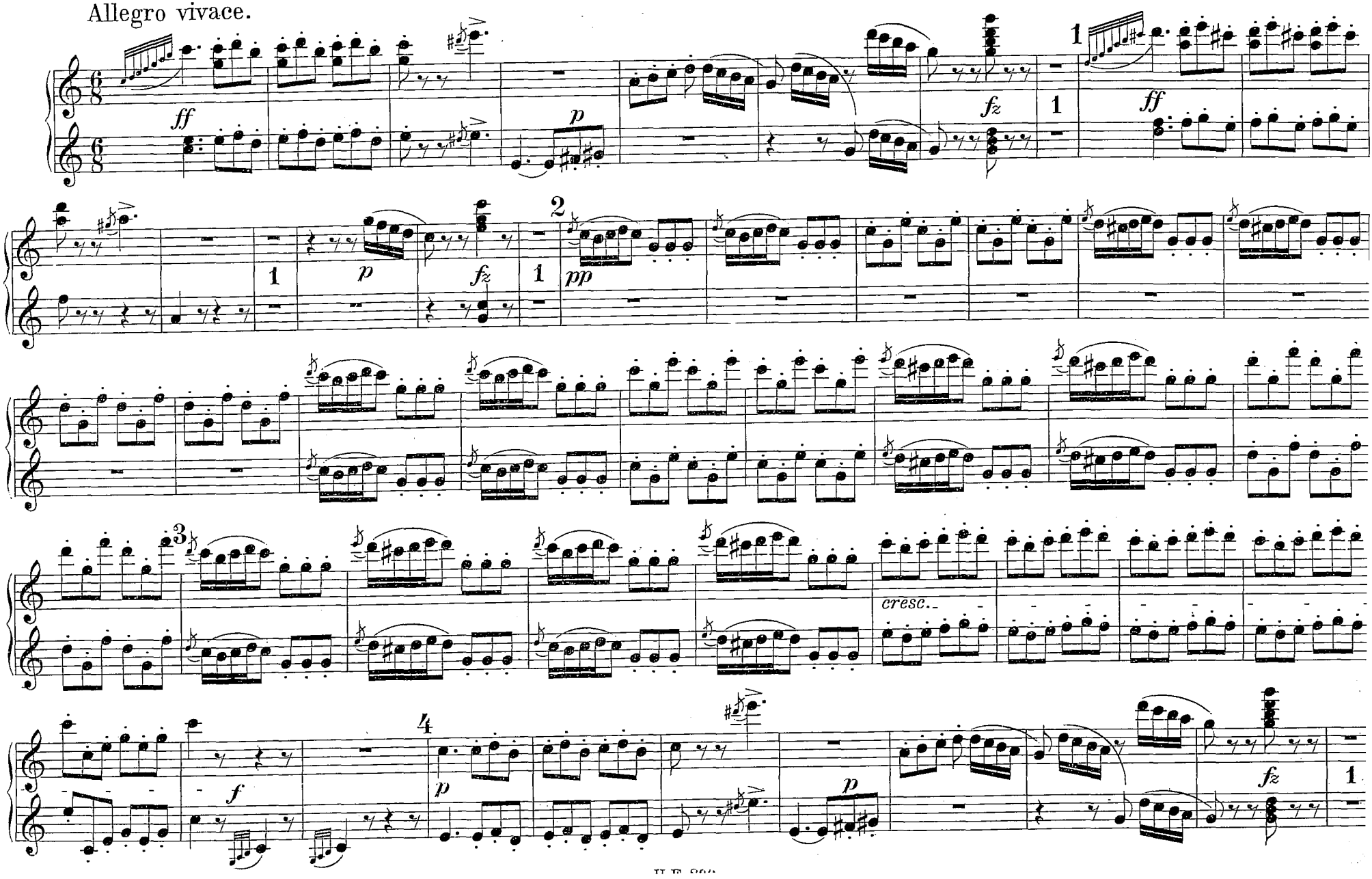
Allegro vivace.

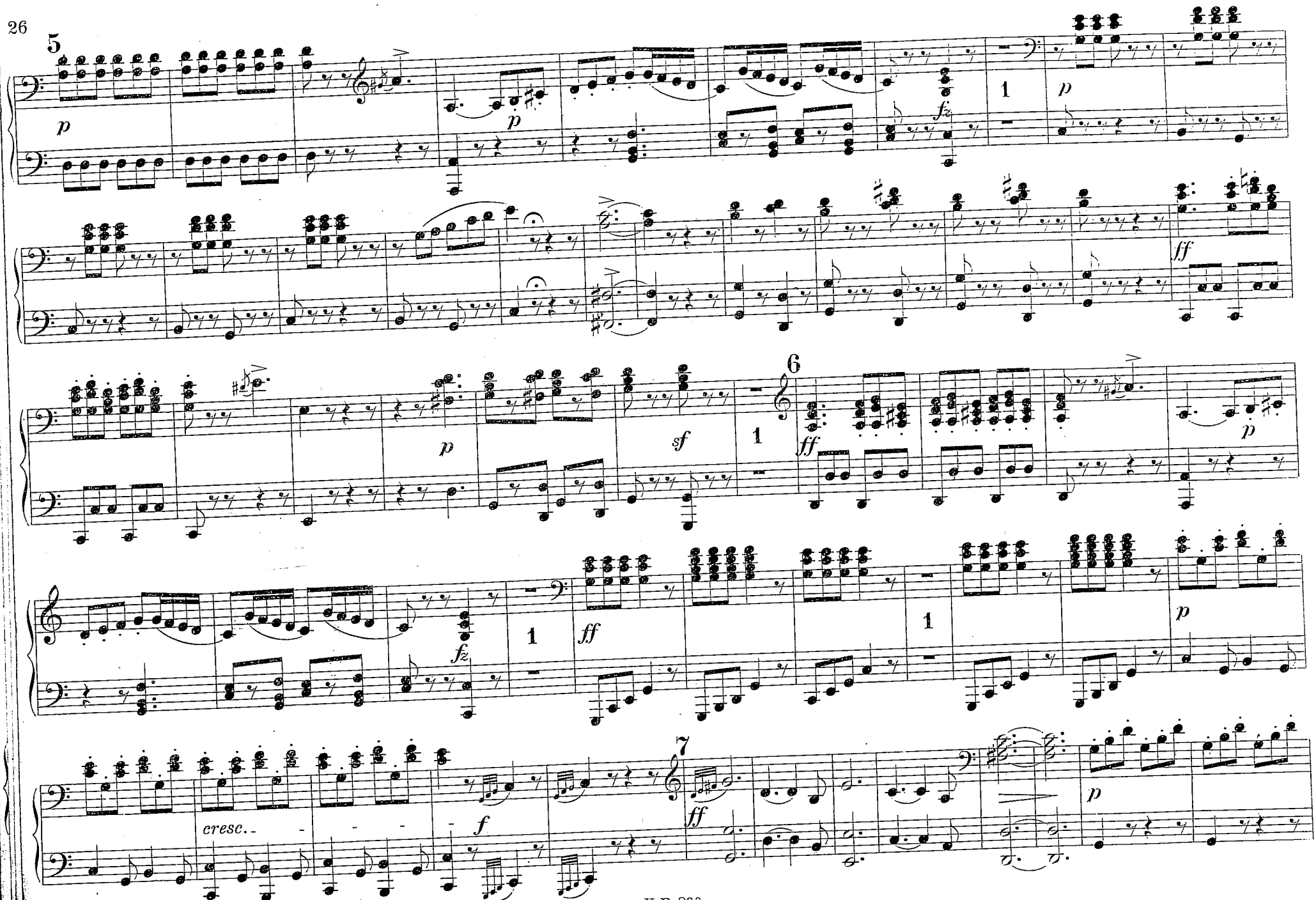


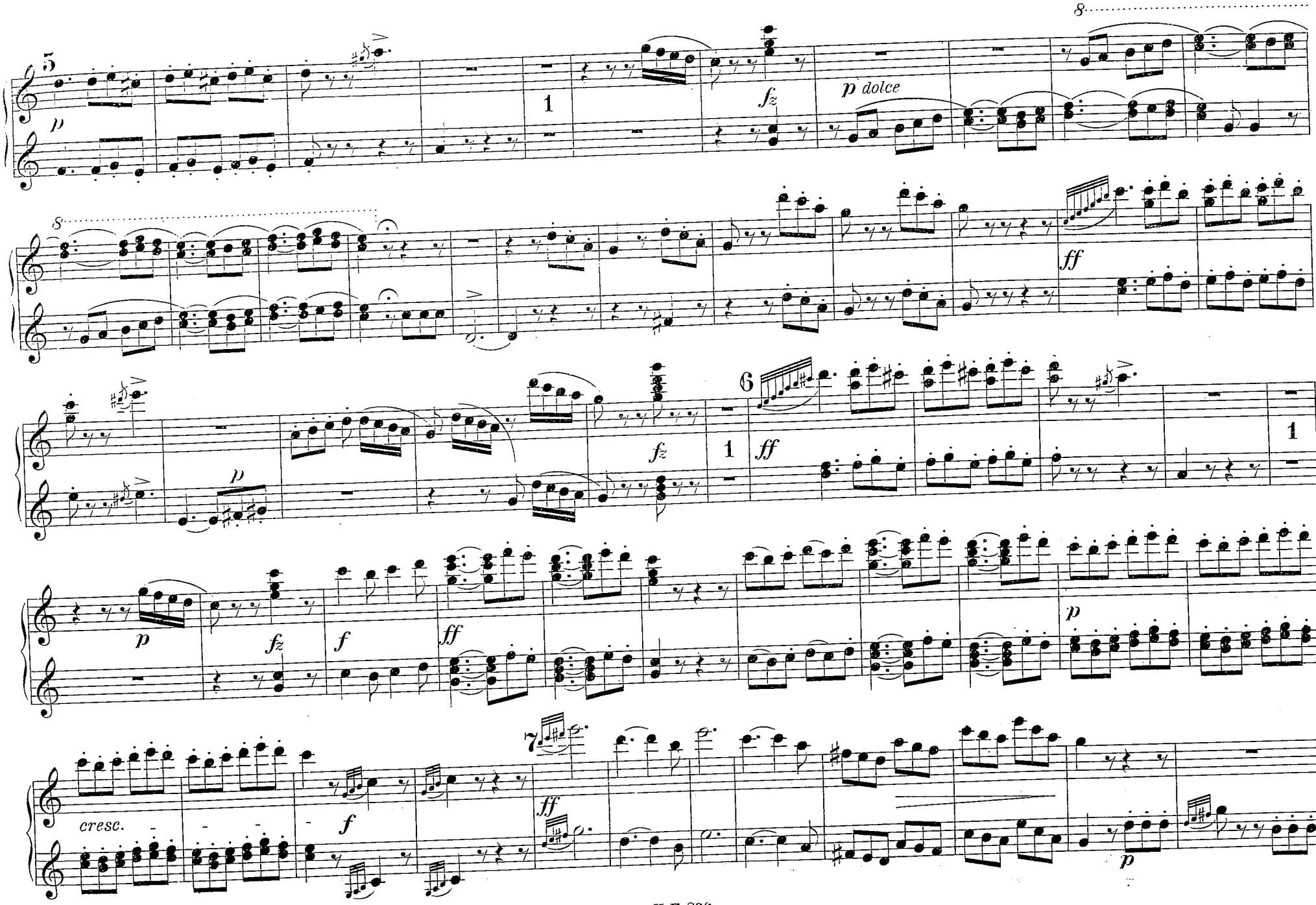
2. CAVATINE.

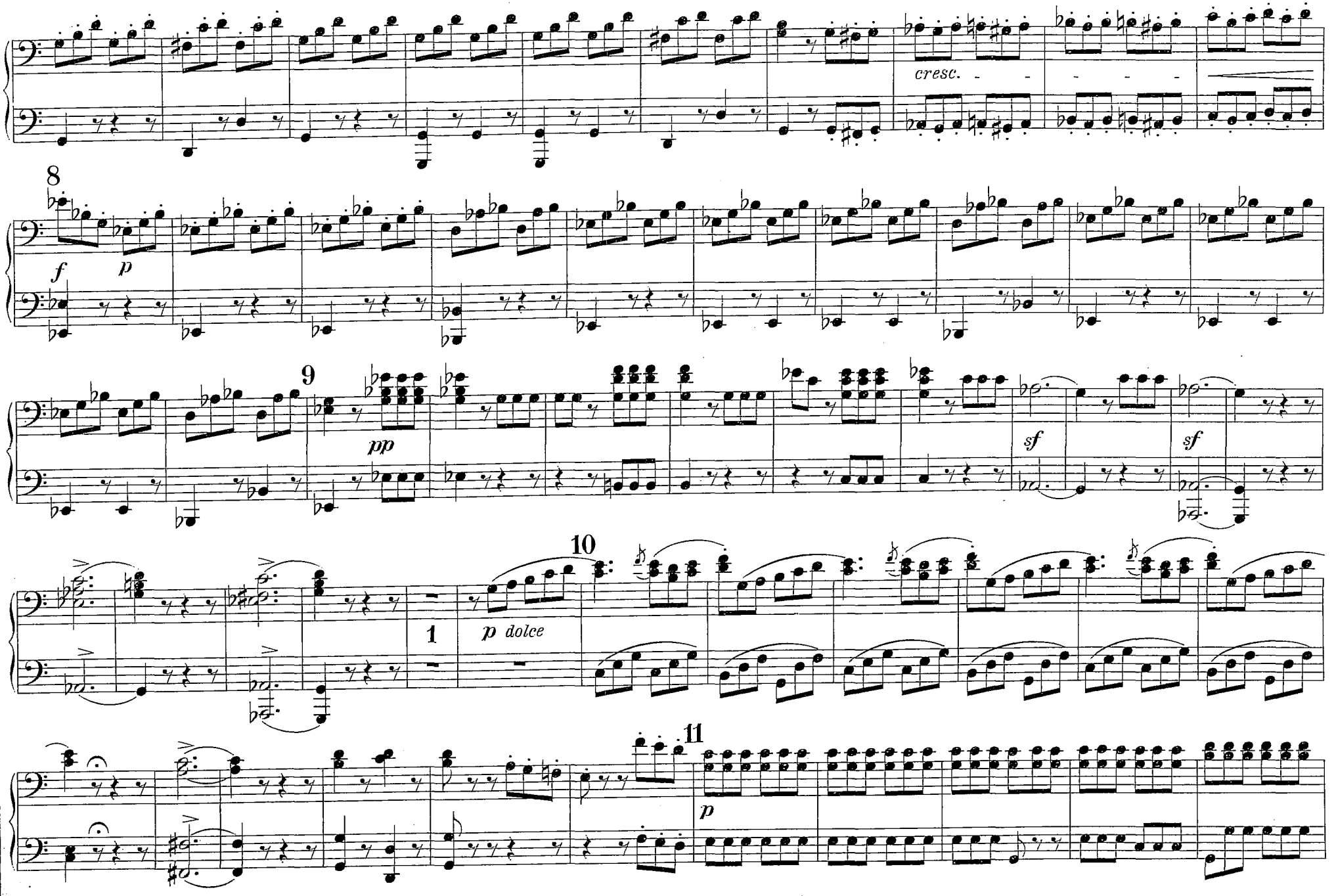
Ich bin das Factotum der schönen Welt.
Largo al factotum della città.

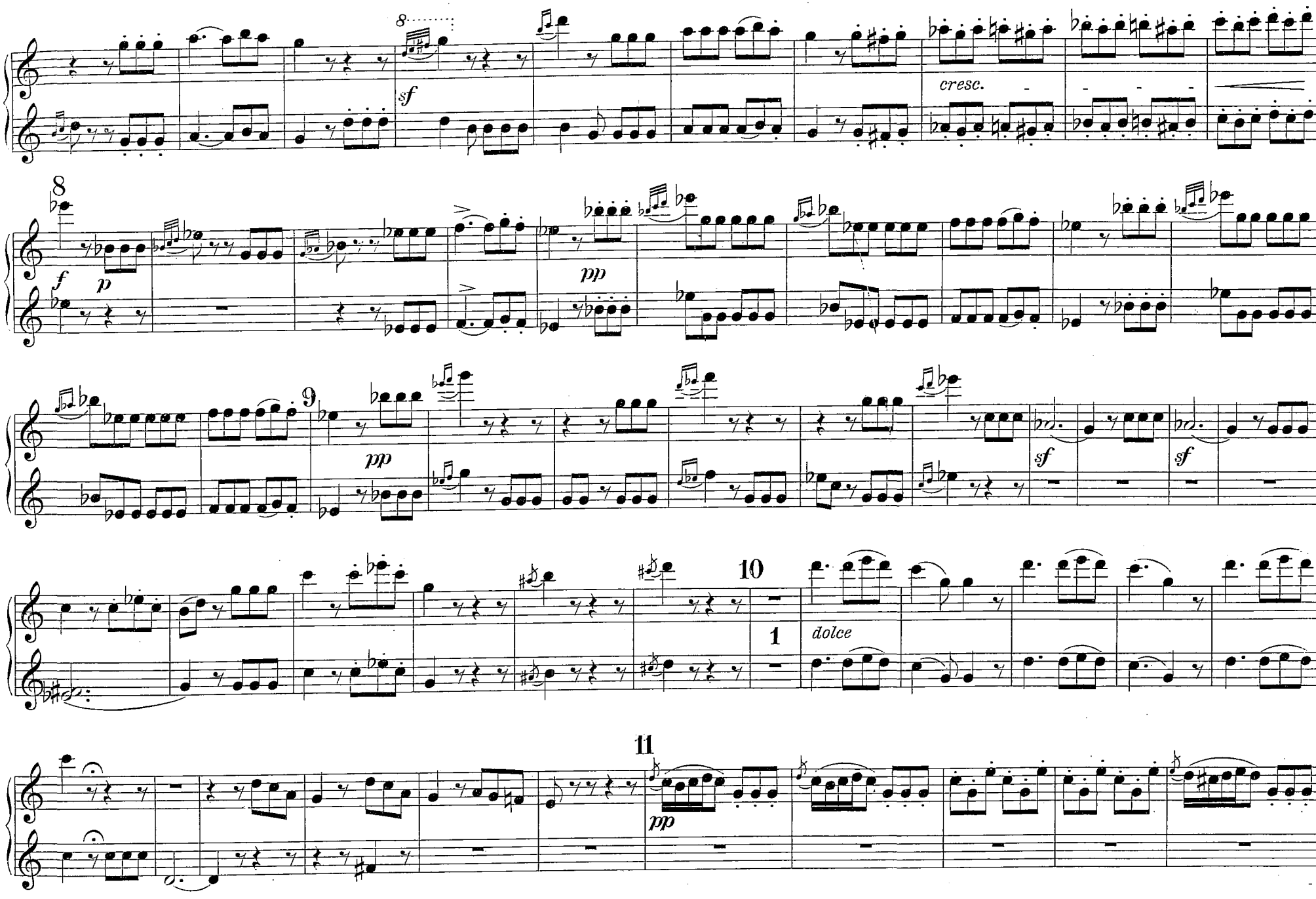
Allegro vivace.

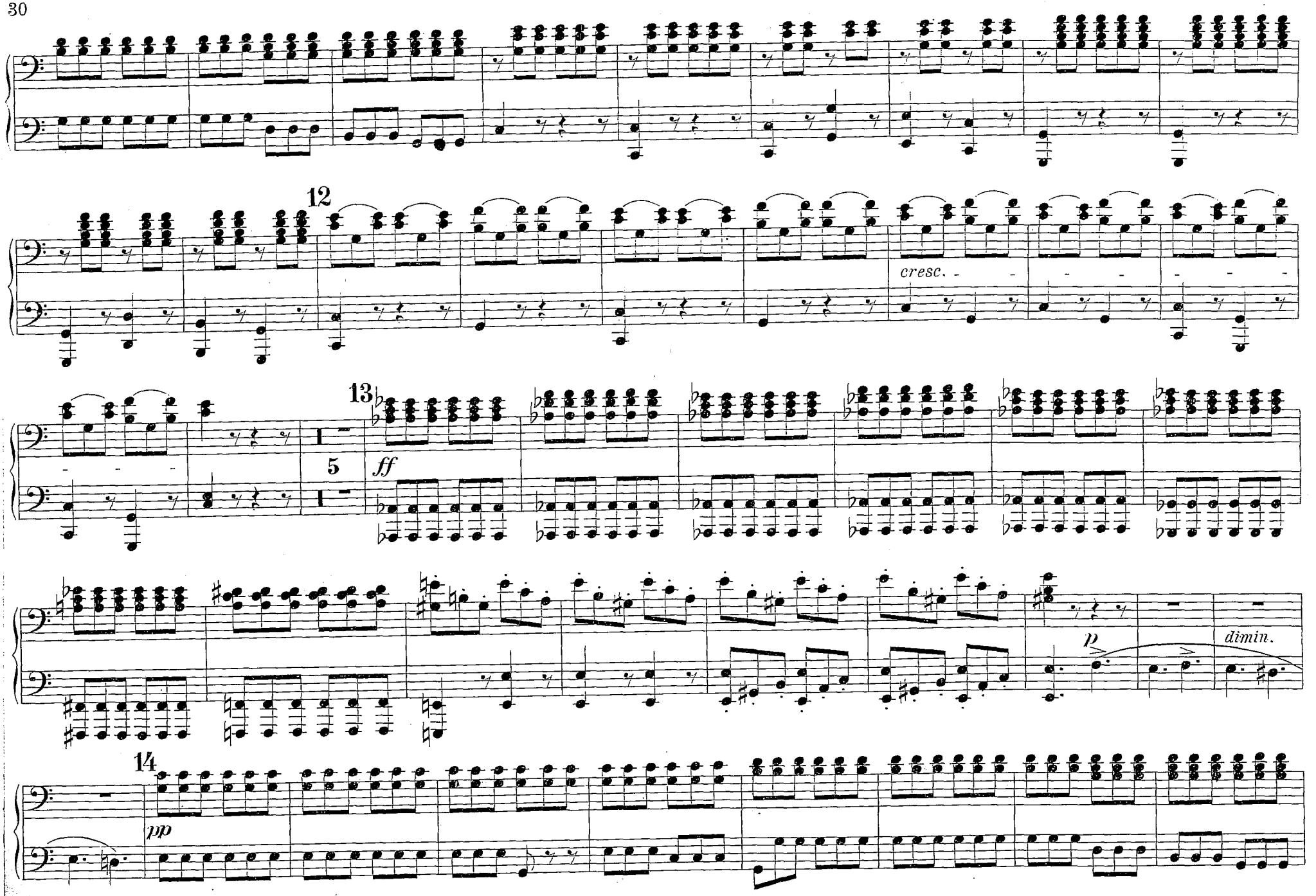


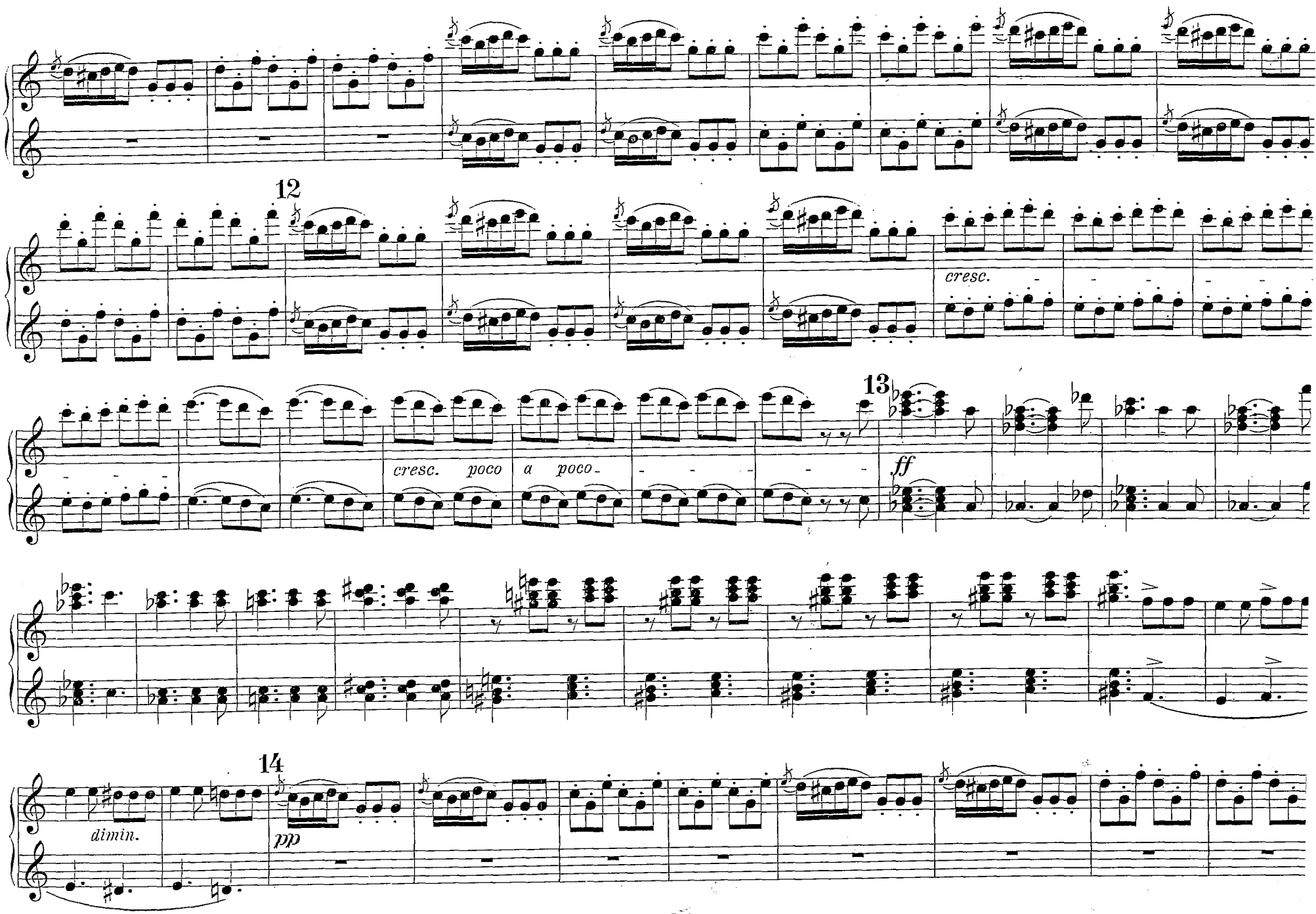

5
p
p
fz
1
p
ff
p
sf
1
6
ff
p
fz
1
ff
1
p
cresc.
f
7
ff
p


8
5
p
1
fz
p dolce
8
ff
fz
1
6
ff
1
p
fz
f
ff
p
cresc.
f
7
ff
p


cresc.
8
f
p
9
pp
sf
sf
10
1
p dolce
11
p


8
sf
cresc.
8
f
p
pp
9
pp
sf
sf
10
1
dolce
11
pp


12
cresc.
13
5
ff
p
dimin.
14
pp


12
cresc.
13
cresc. poco a poco
ff
14
dimin.
pp

15

cresc.

Più mosso.

f *ff* *dimin.* *pp* 1 2

3 4 1 *cresc.* 2 3 4

16

f *fp* *fp* *fp* *f* *fp* *fp* *fp*

cresc. *f*

15

cresc.

f

ff

dimin.

Più mosso.

pp

cresc.

16

fp fp fp f fp fp fp

staccato

cresc.

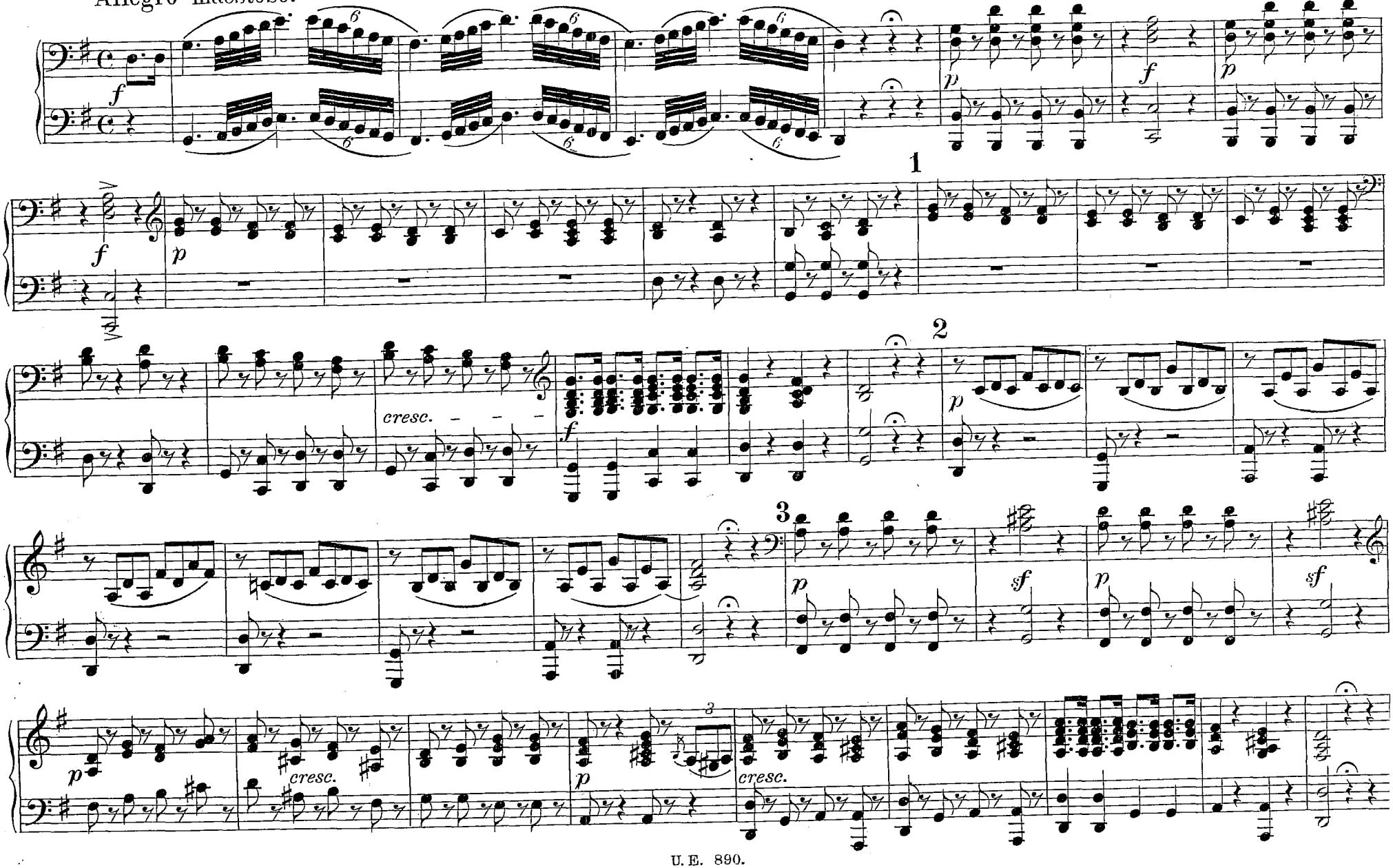
ff

8

3. DUETT.

Strahlt auf mich der Blitz des Goldes.
All' idea di quel metallo.

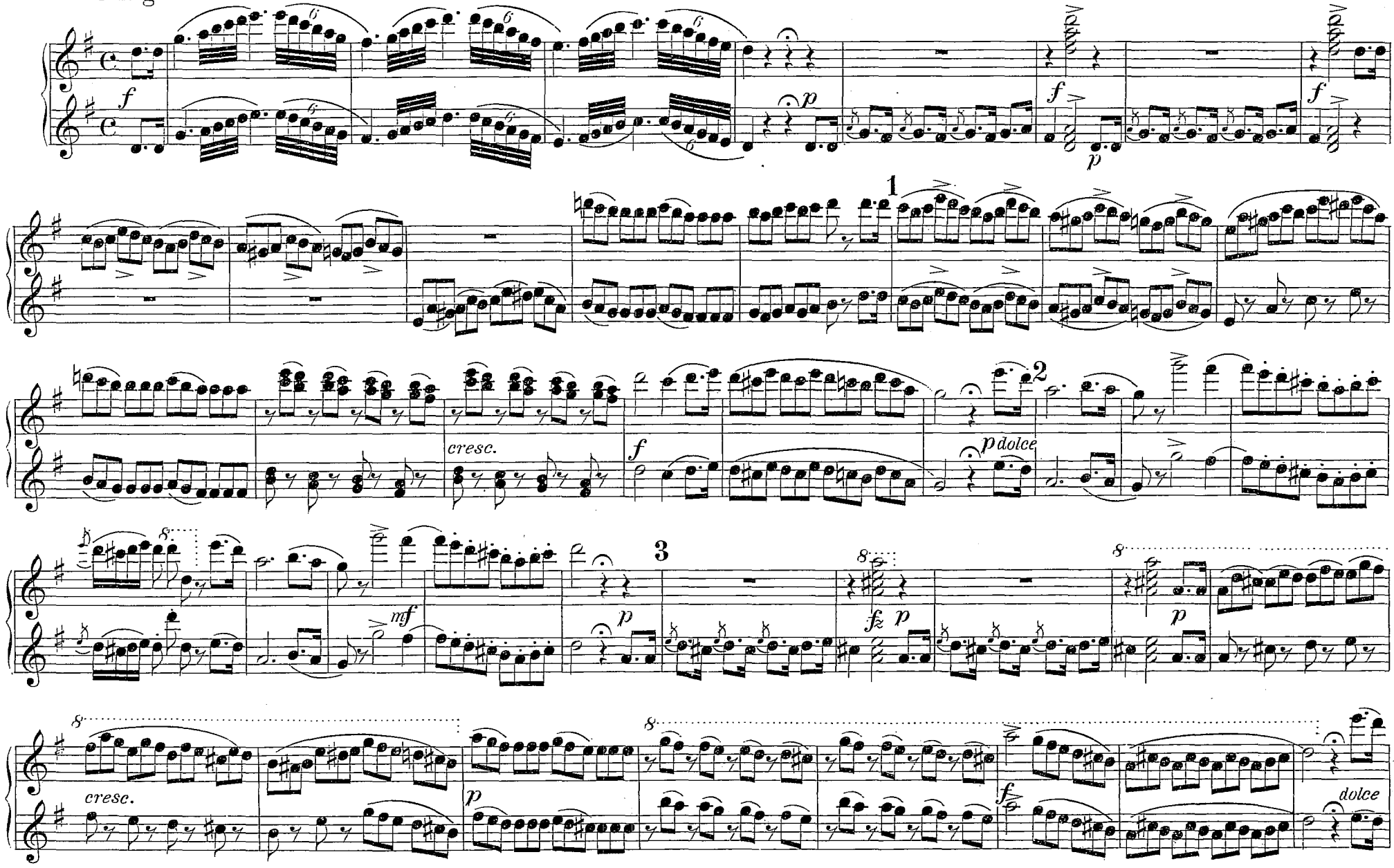
Allegro maestoso.

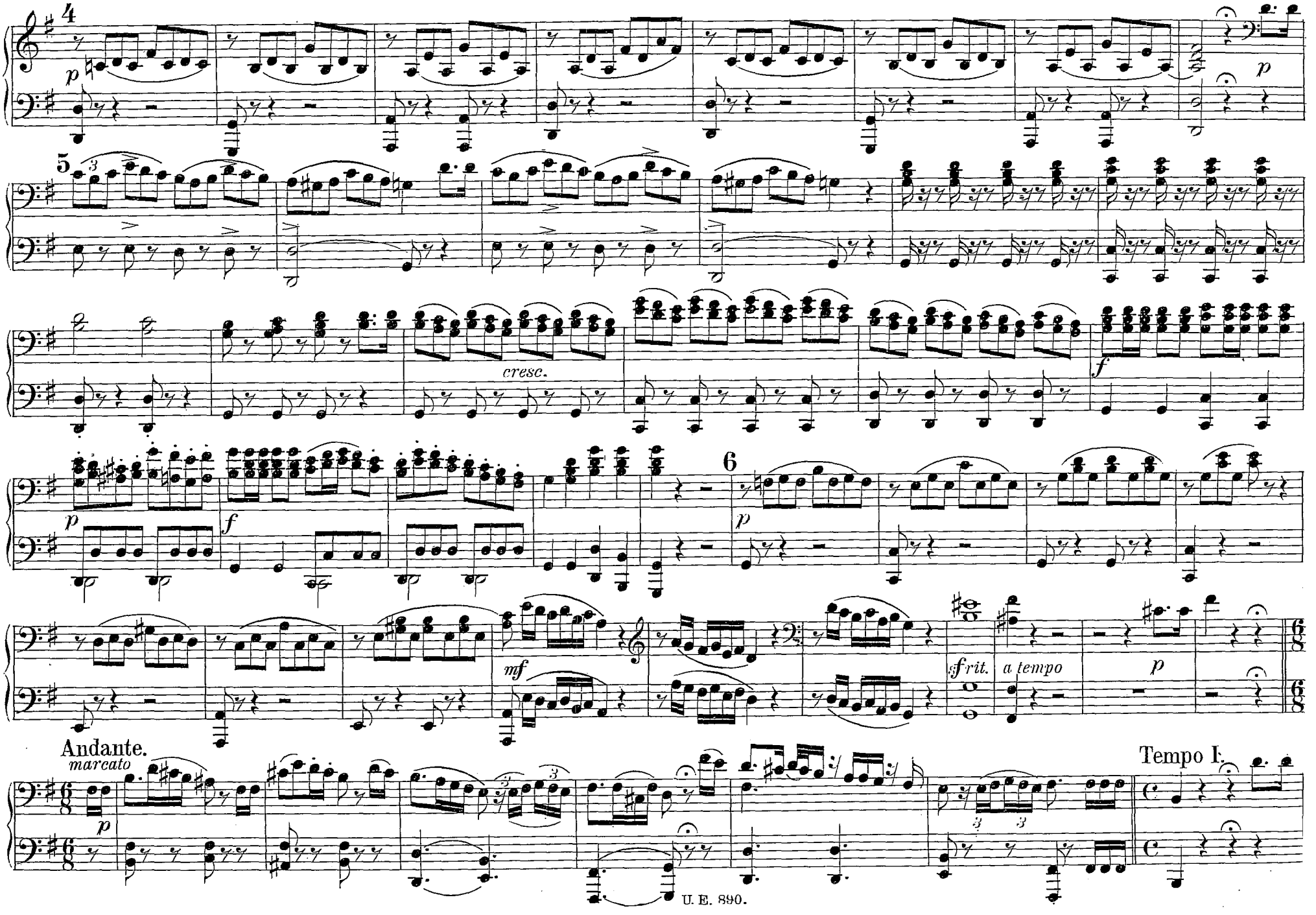


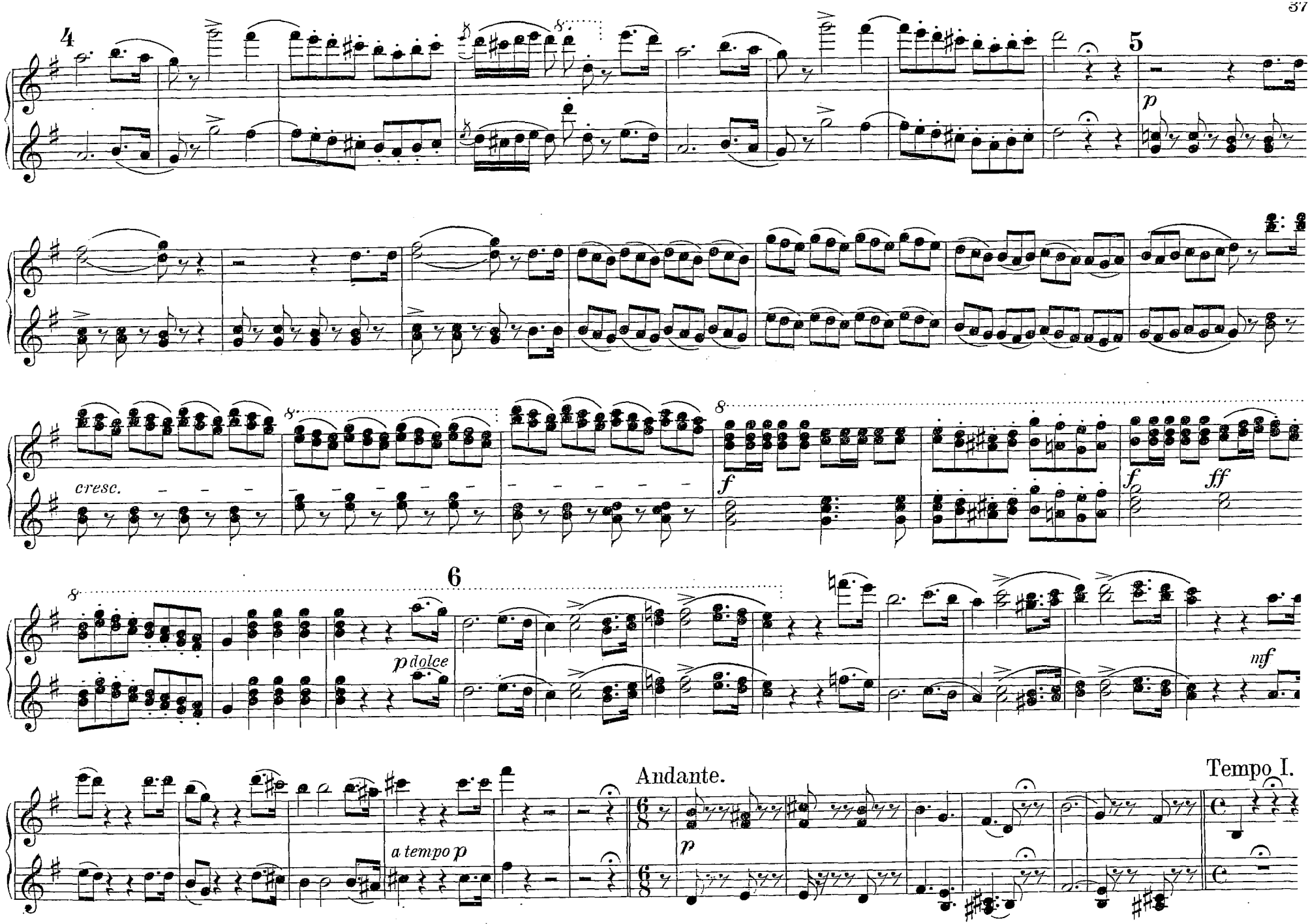
3. DUETT.

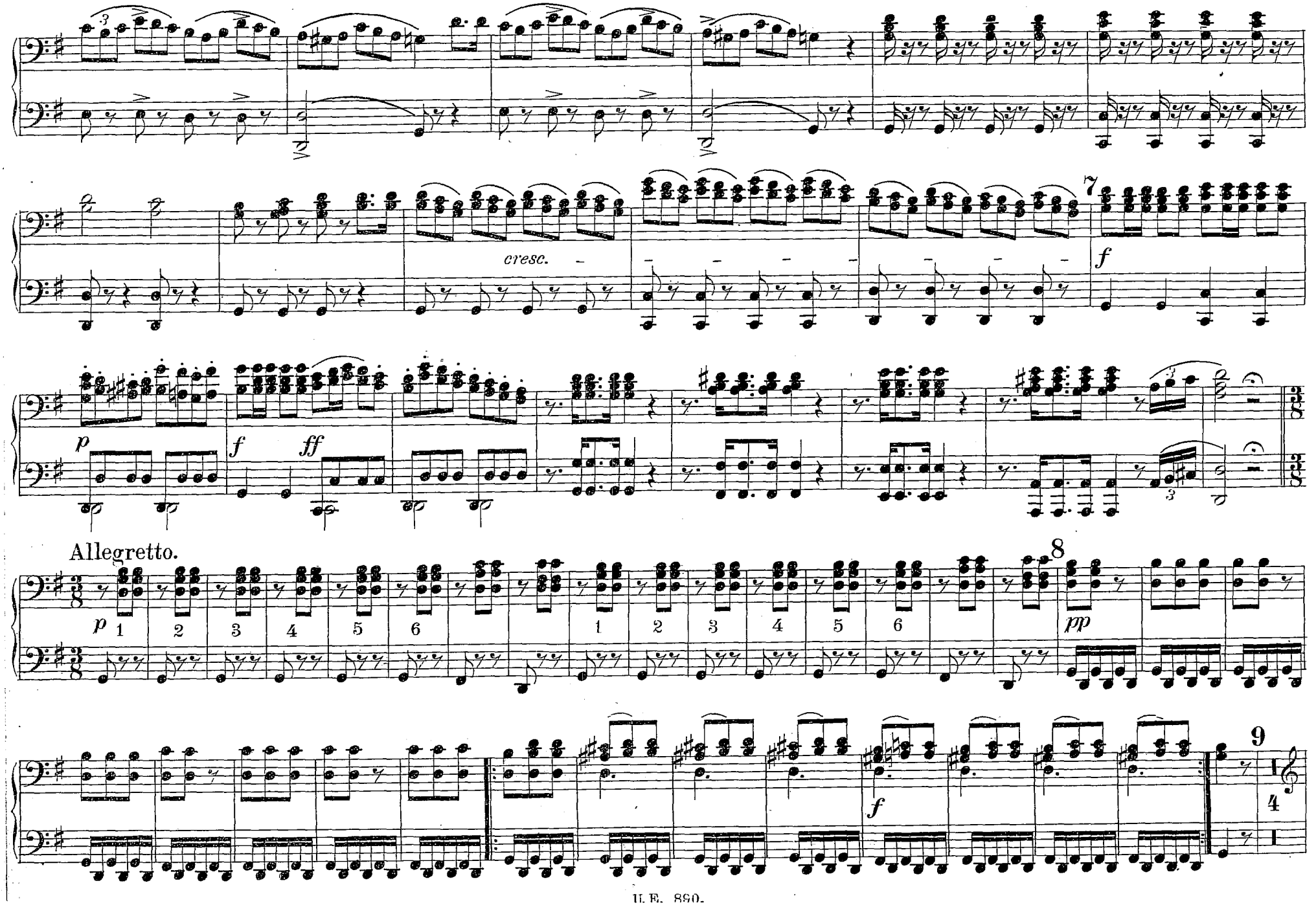
Strahlt auf mich der Blitz des Goldes.
All' idea di quel metallo.

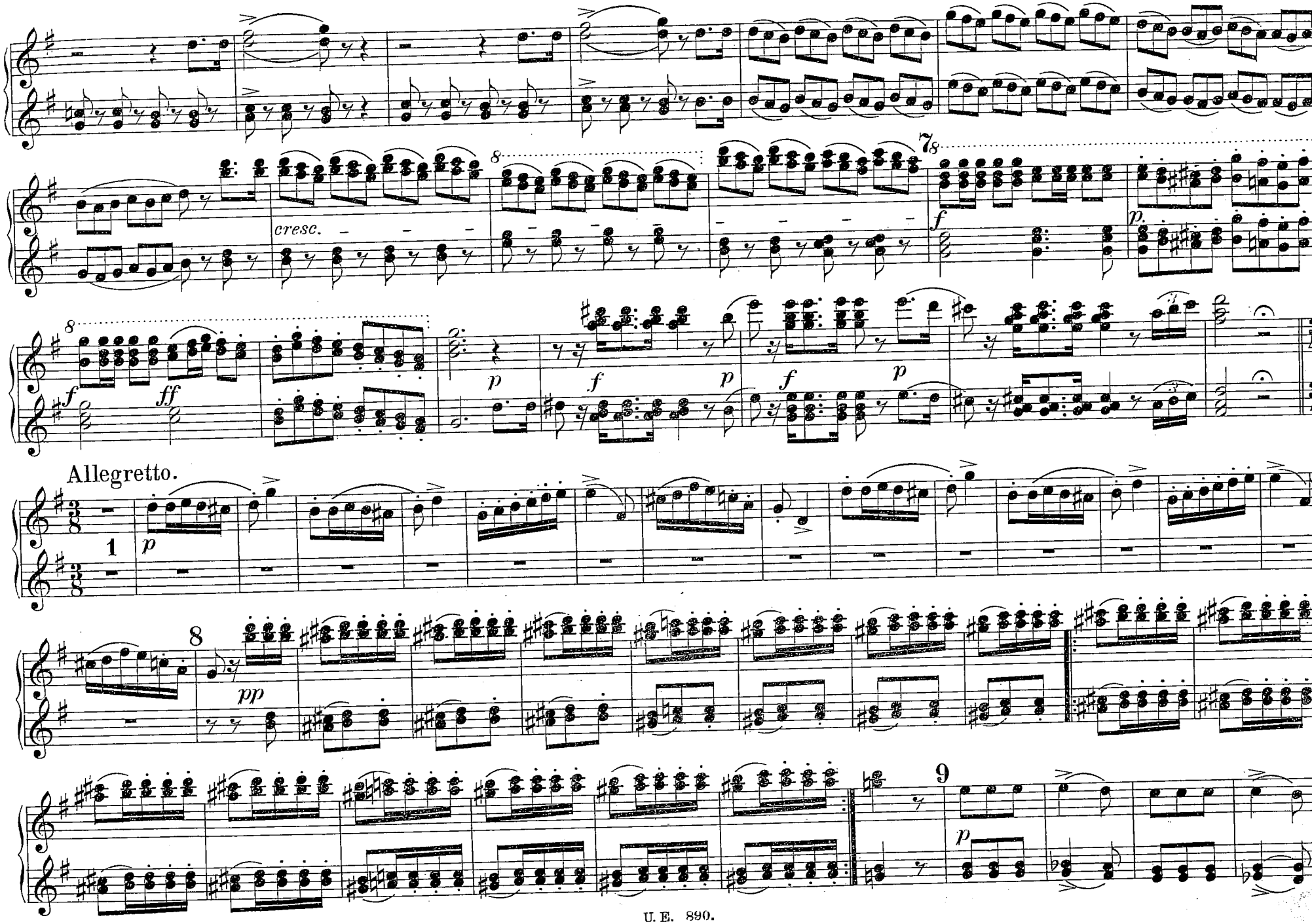
Allegro maestoso.

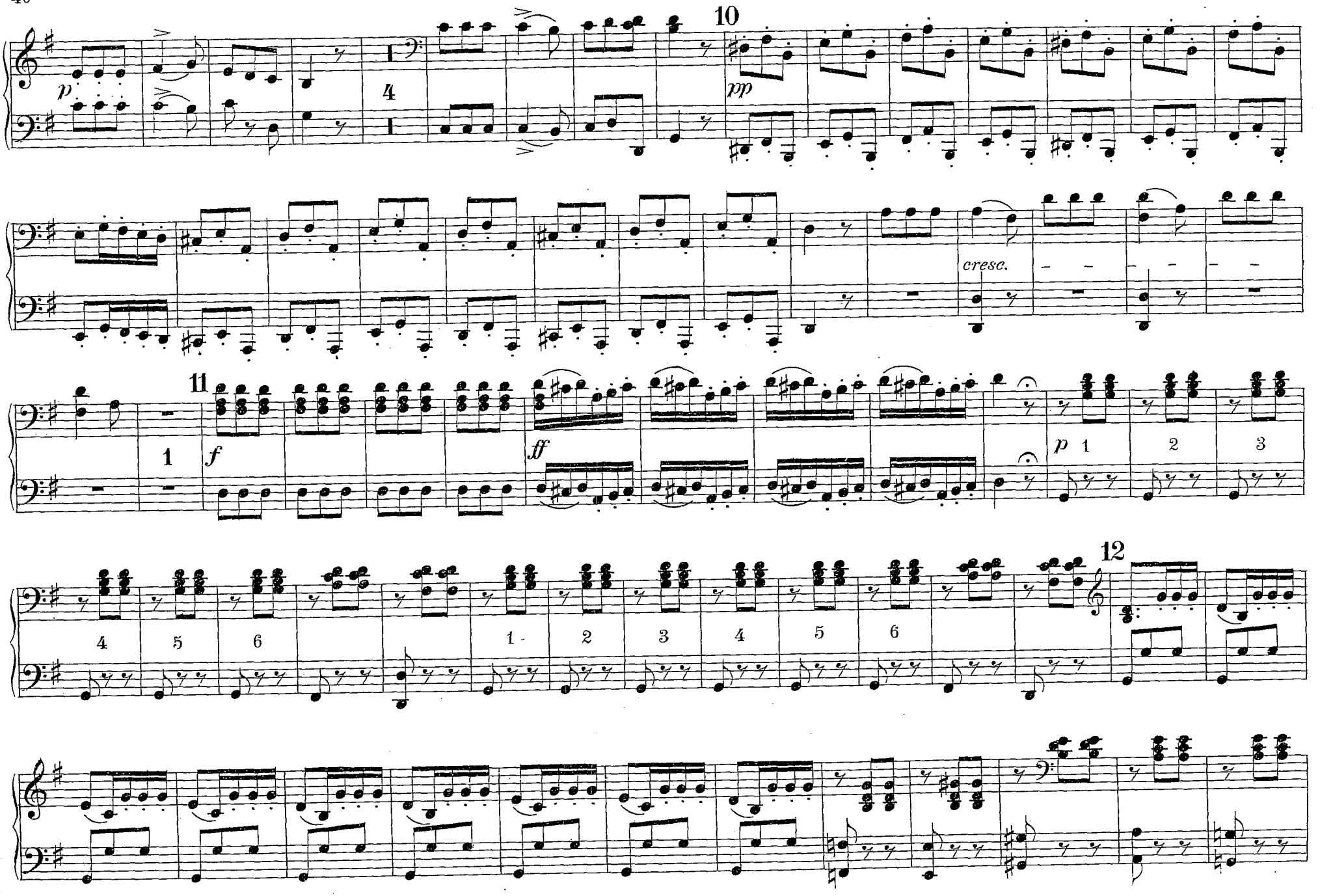


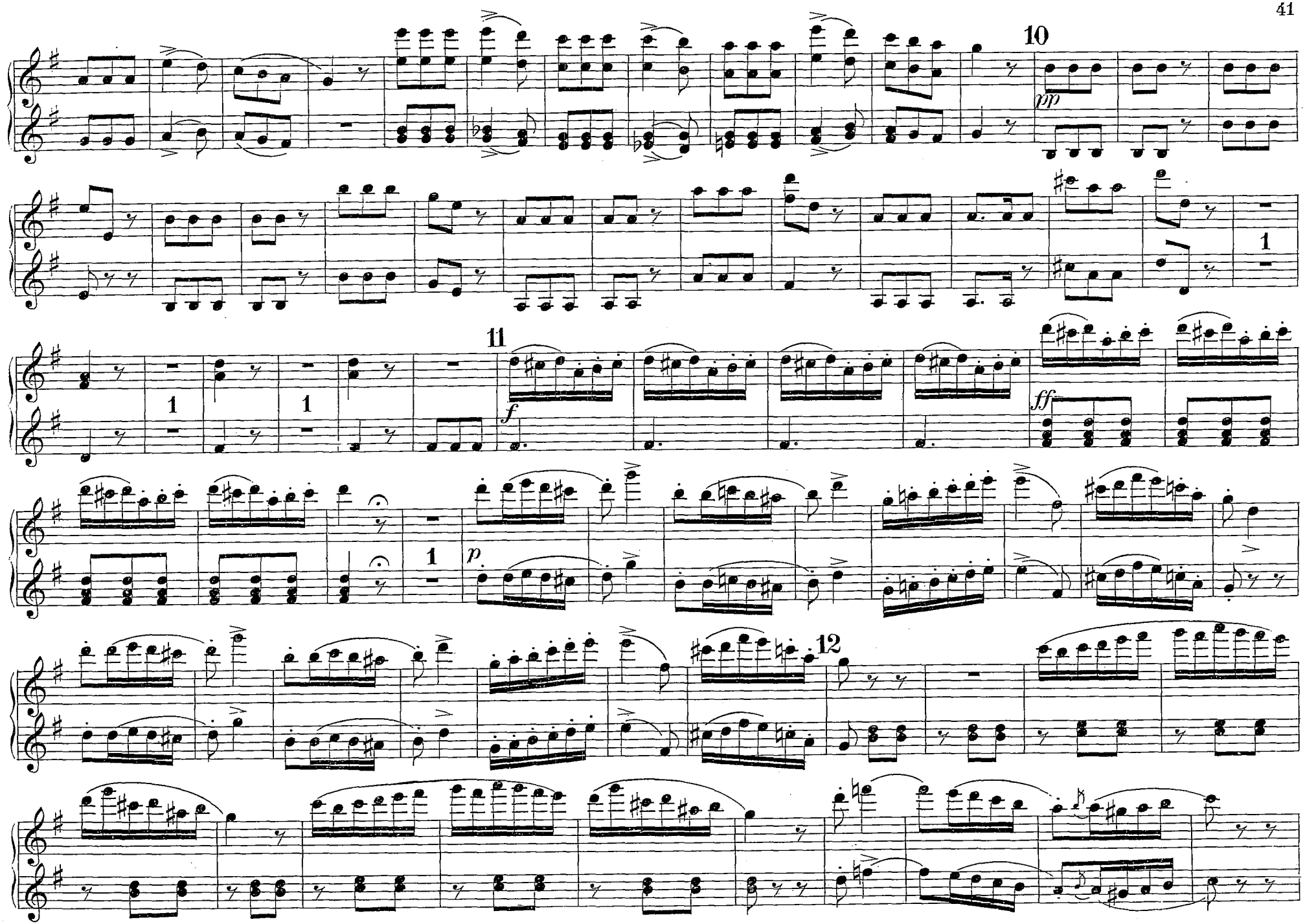

4
p
p
5
3
cresc.
f
p
f
6
p
mf
ff rit.
a tempo
p
Andante.
marcato
p
Tempo I.

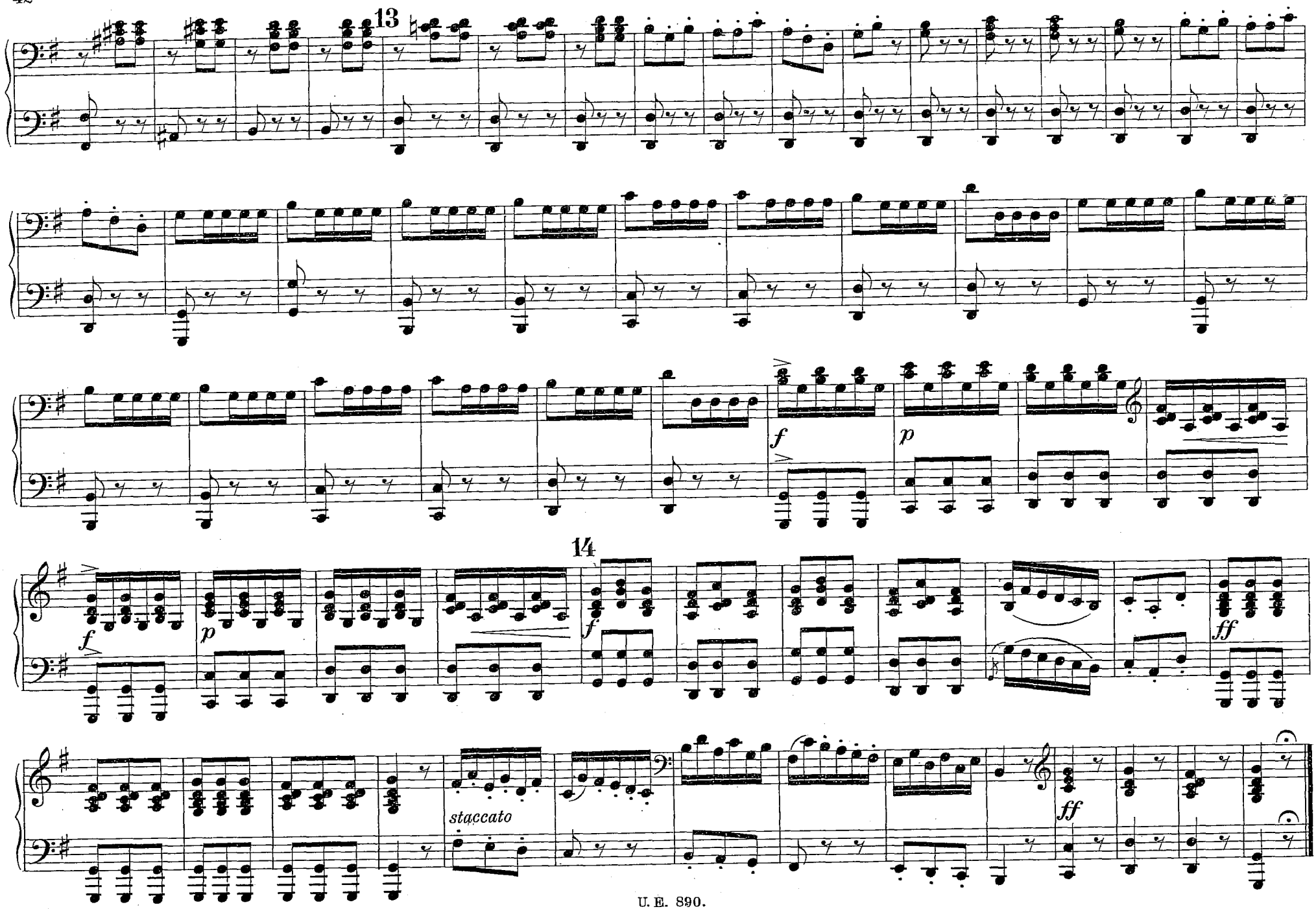

4
5
p
cresc.
f
ff
6
p dolce
mf
Andante.
Tempo I.
a tempo p
p

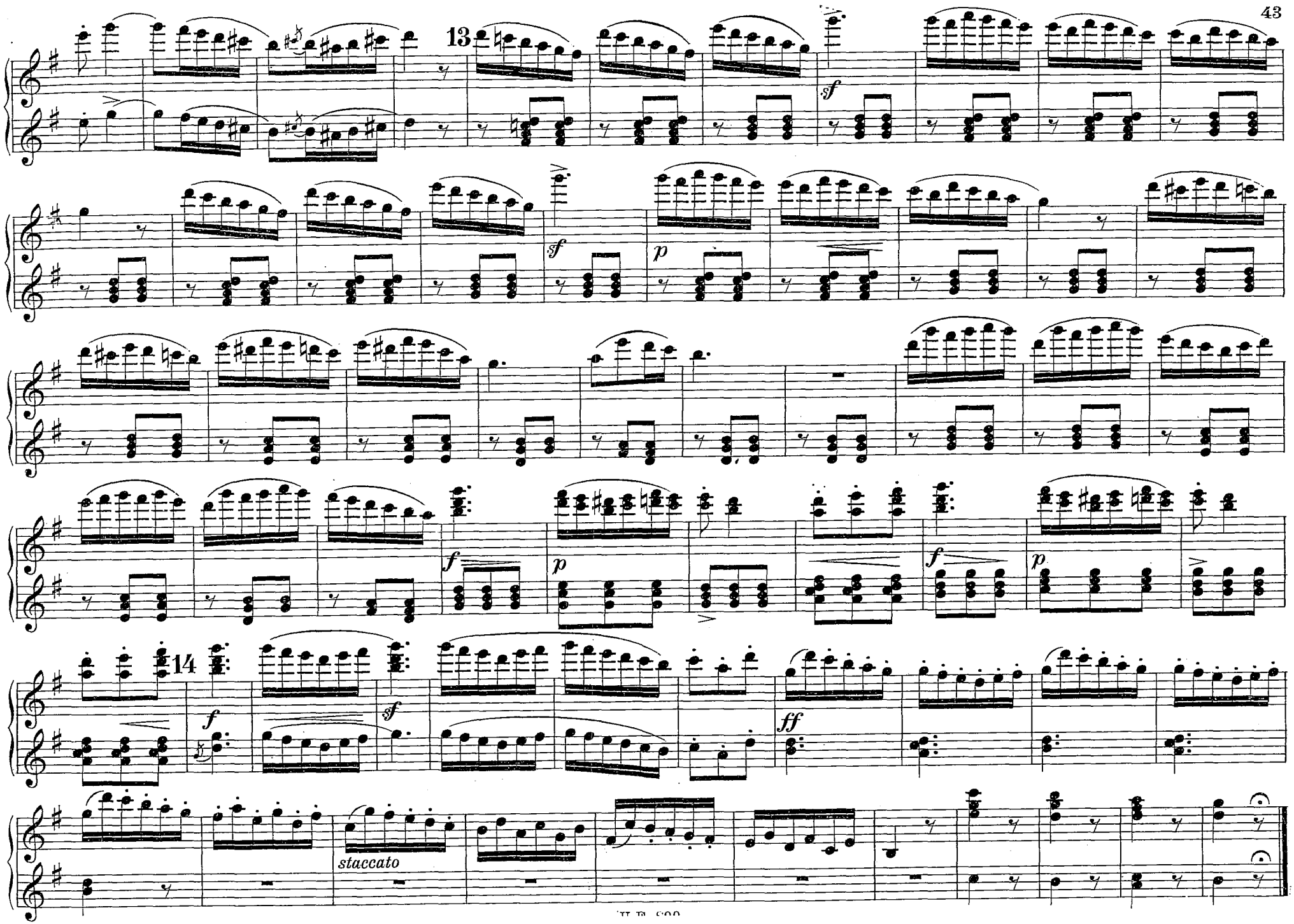

cresc.
Allegretto.


cresc.
Allegretto.
pp


10
p
4
pp
cresc.
11
1
f
ff
p 1 2 3
4 5 6 1 2 3 4 5 6
12


10
pp
1
11
1
1
1
f
ff
1
p
12

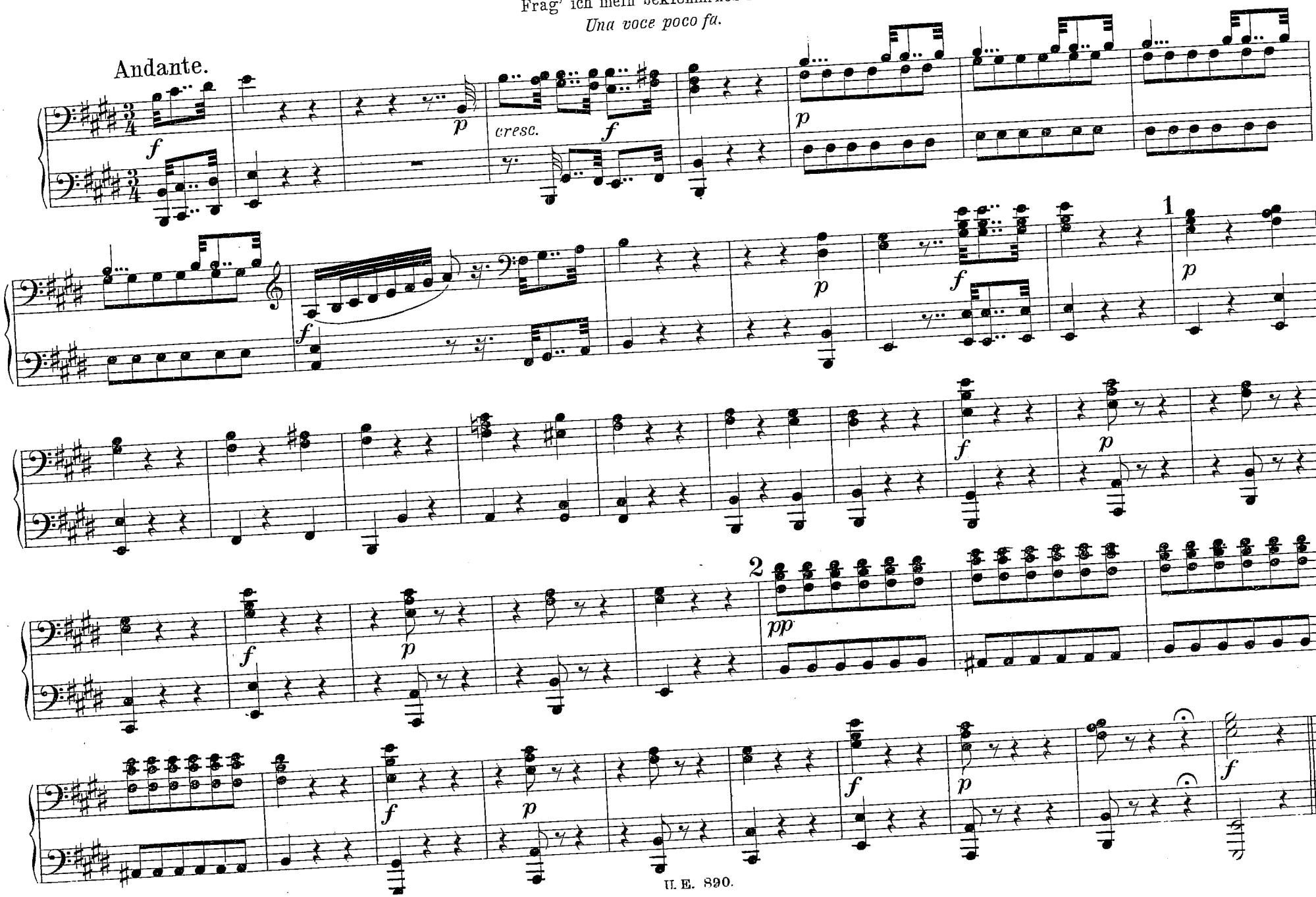

13
f
p
14
f
p
f
ff
staccato
ff


13
sf
sf
p
f
p
f
p
14
f
sf
ff
staccato

4. CAVATINE.

Frag' ich mein beklomm'nes Herz.

Una voce poco fa.

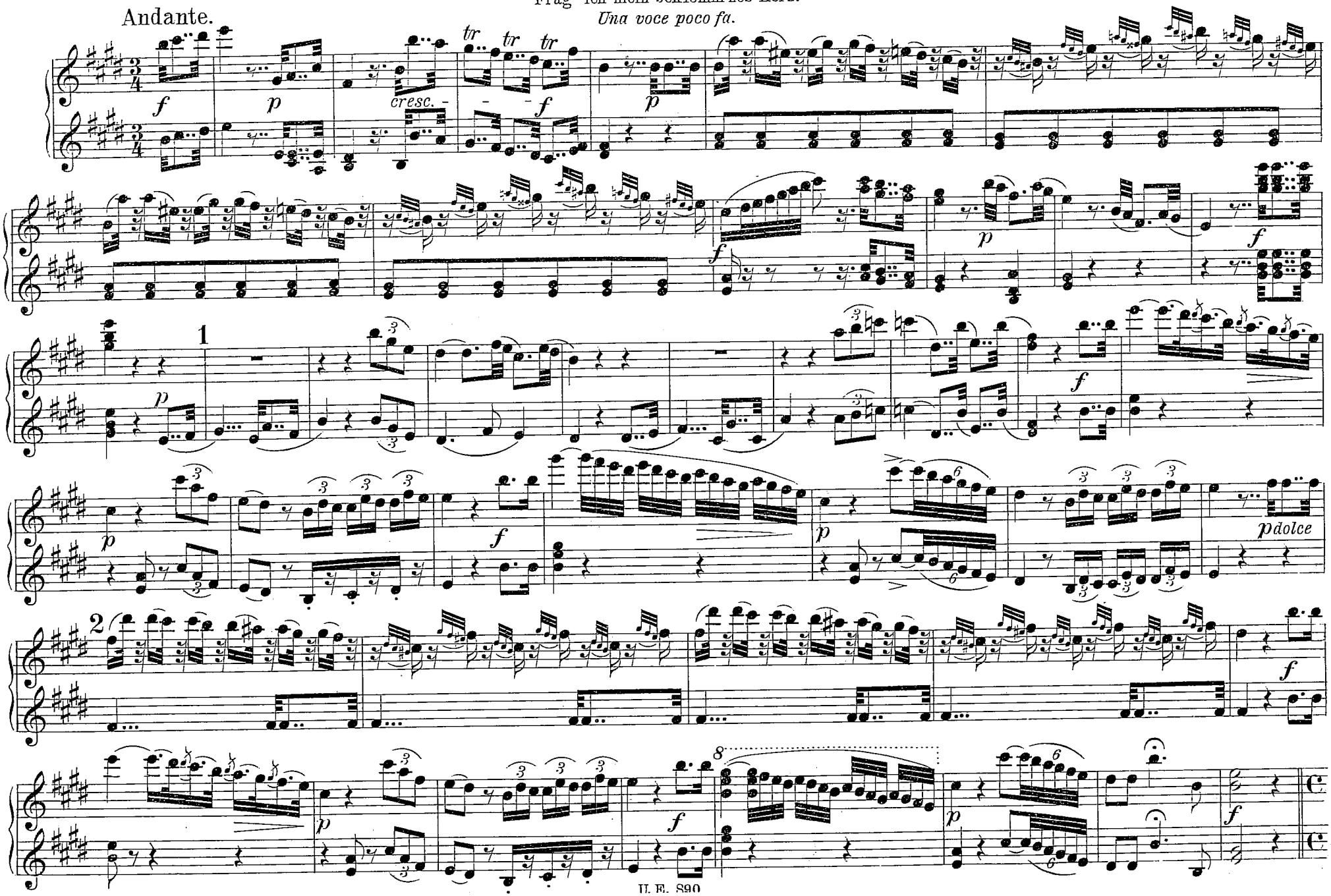


4. CAVATINE.

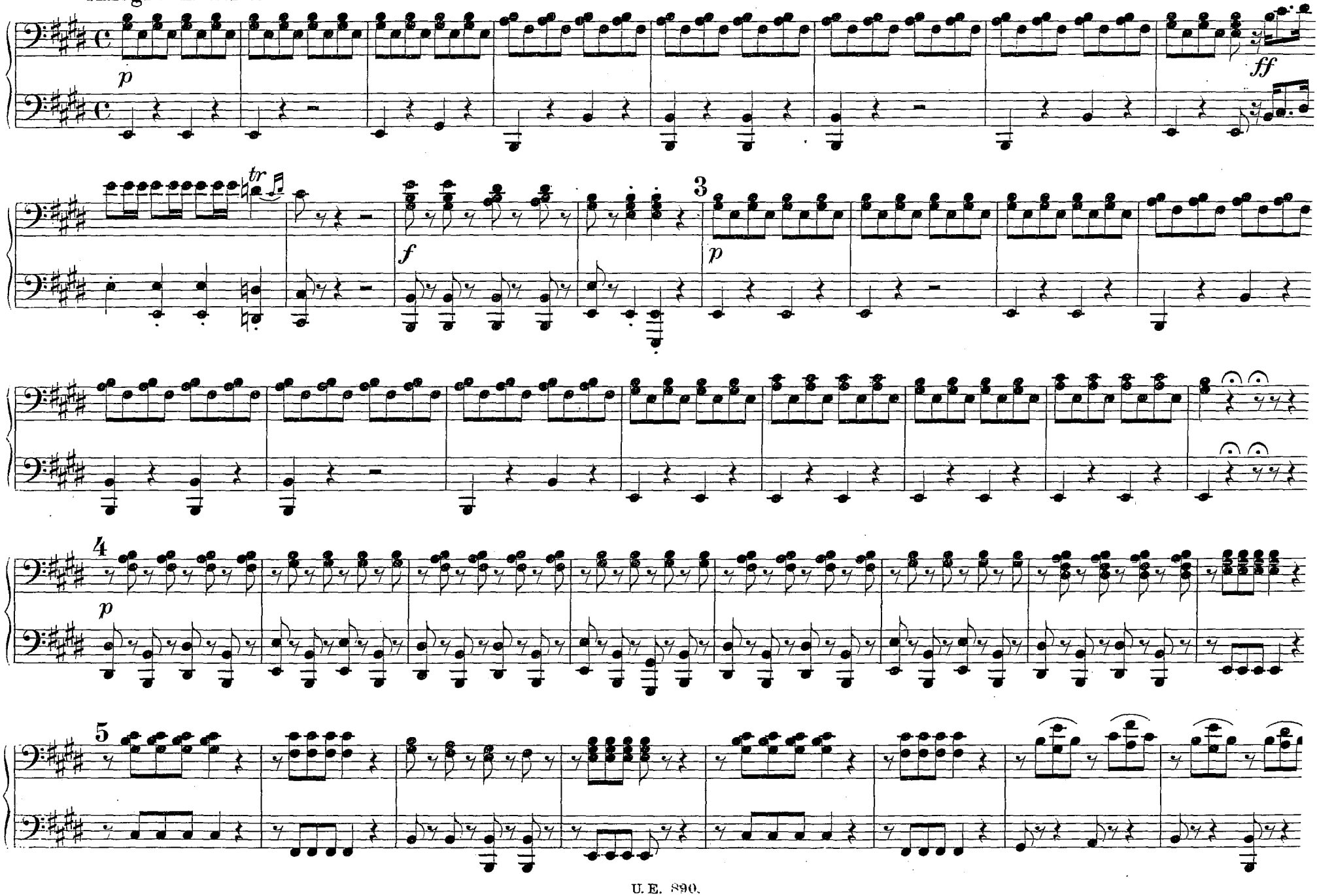
Frag' ich mein beklomm'nes Herz.

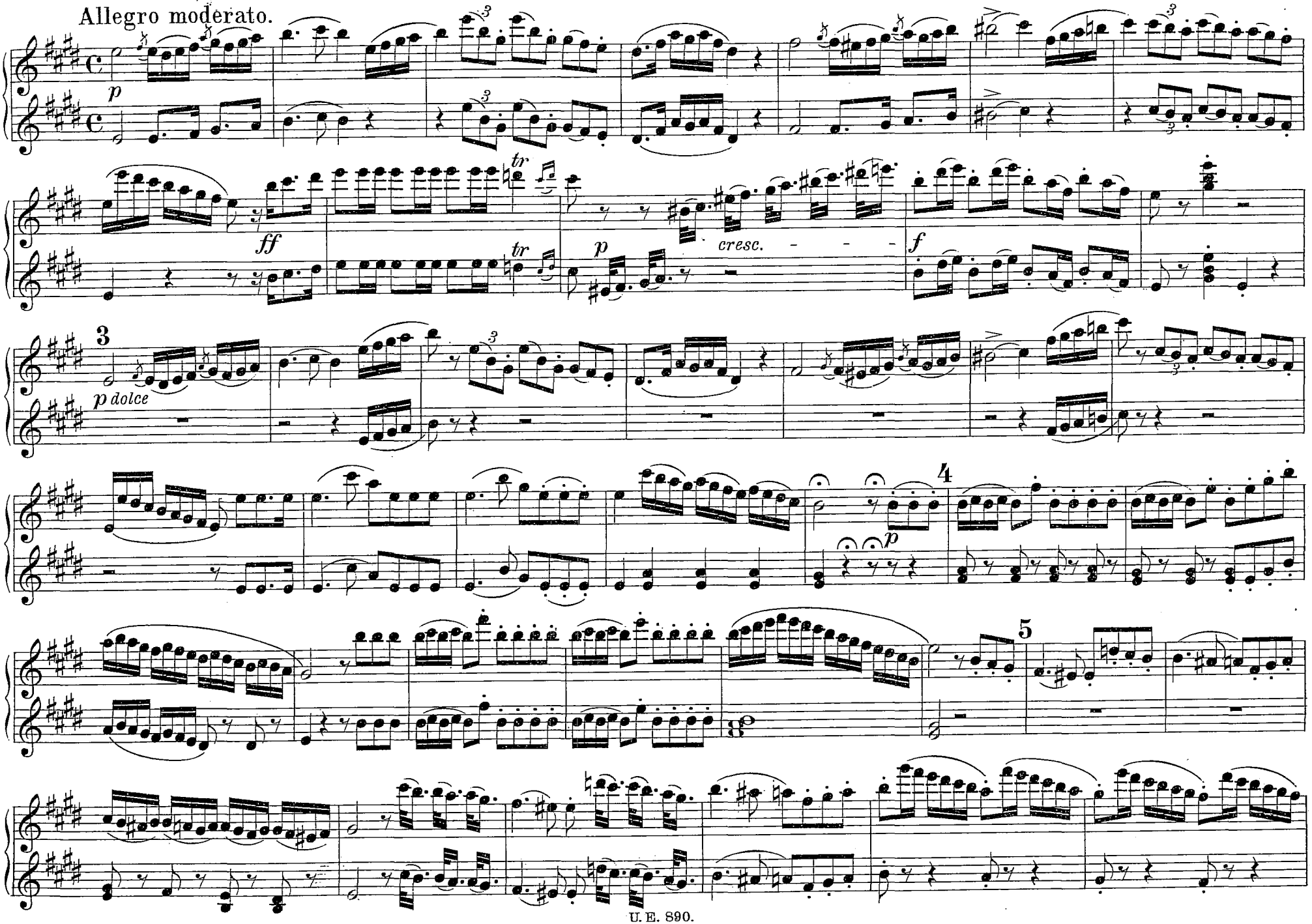
Una voce poco fa.

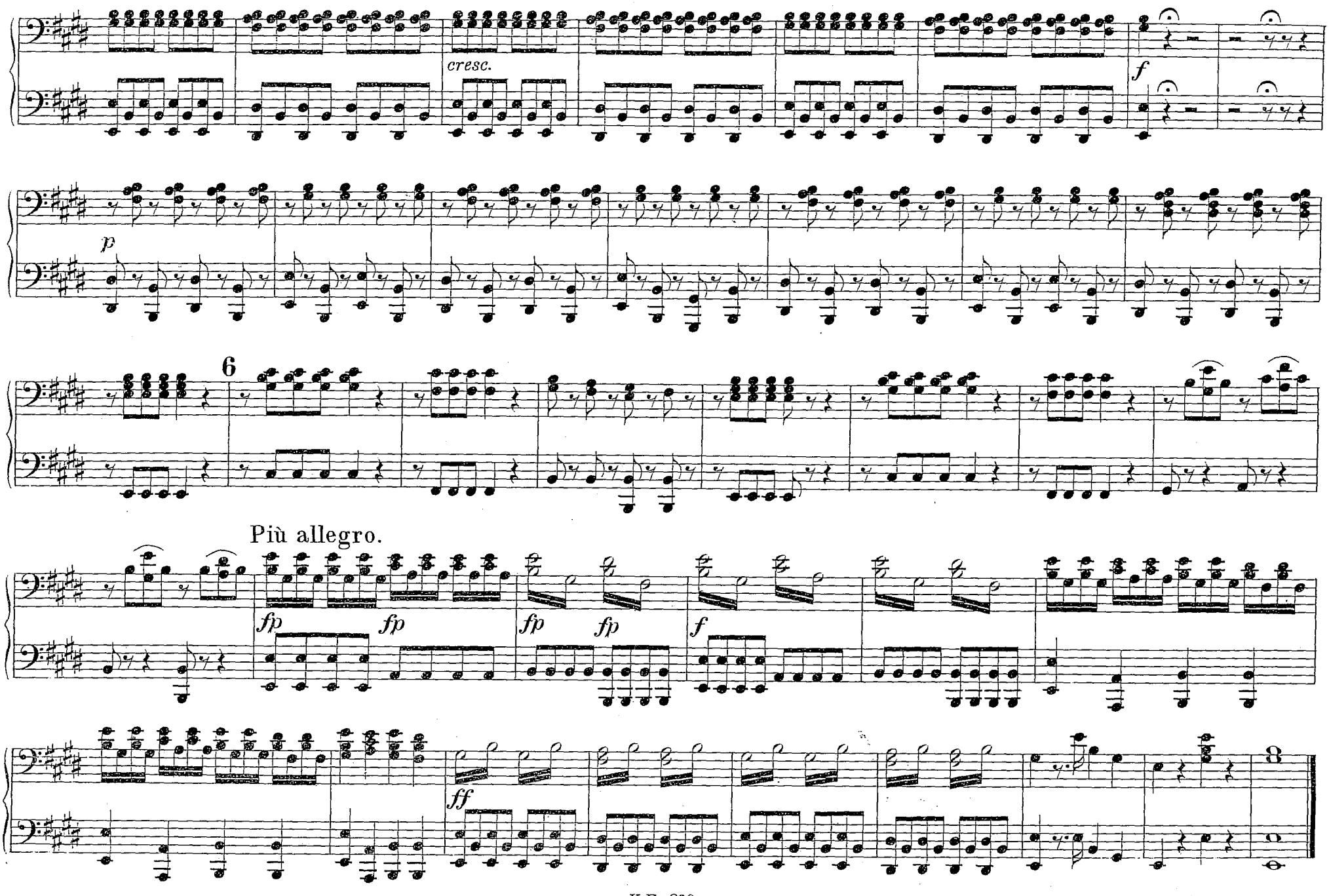
Andante.

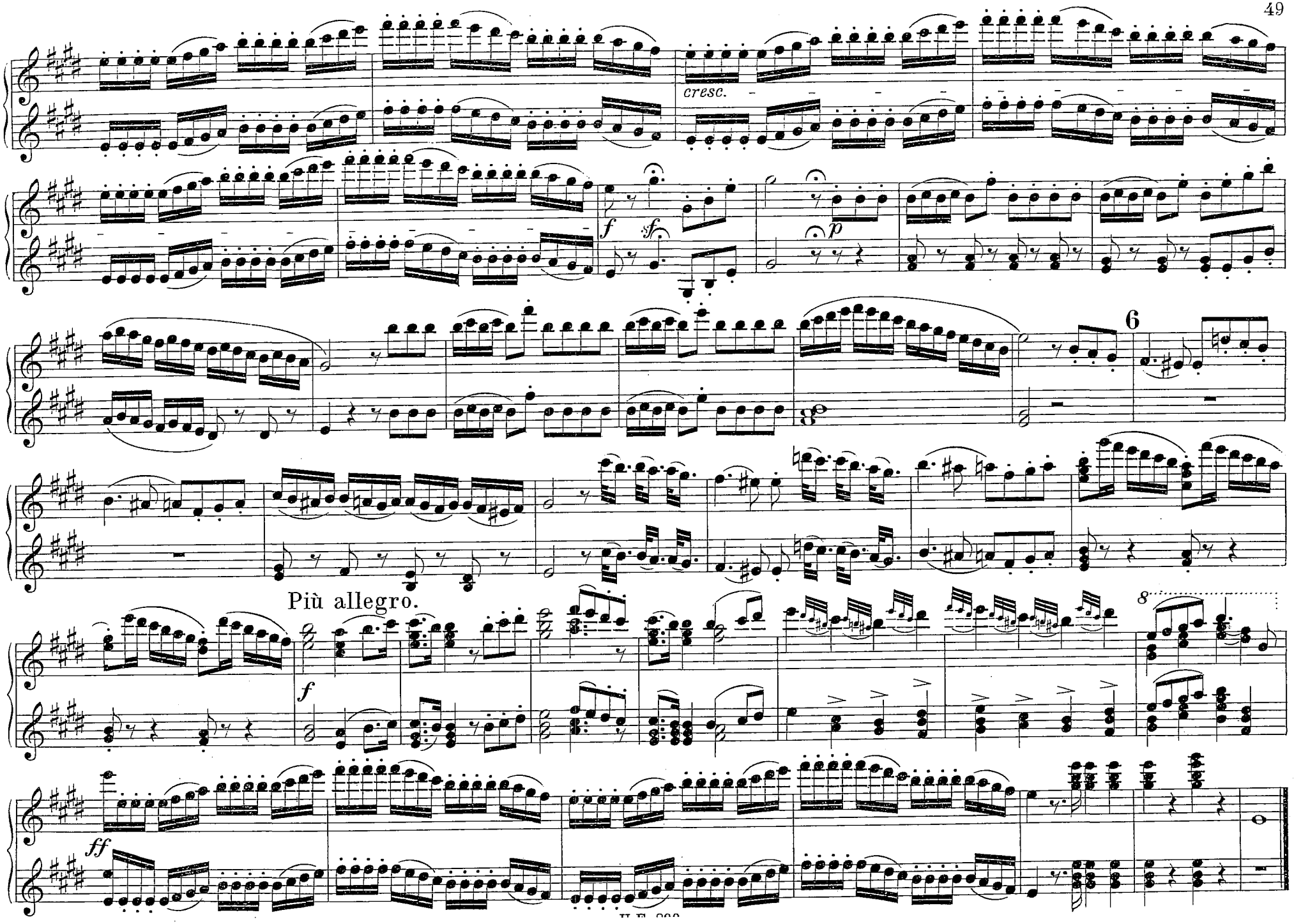


Allegro moderato.




Allegro moderato.
p
ff
tr
p
cresc.
f
3
p dolce
4
p
5

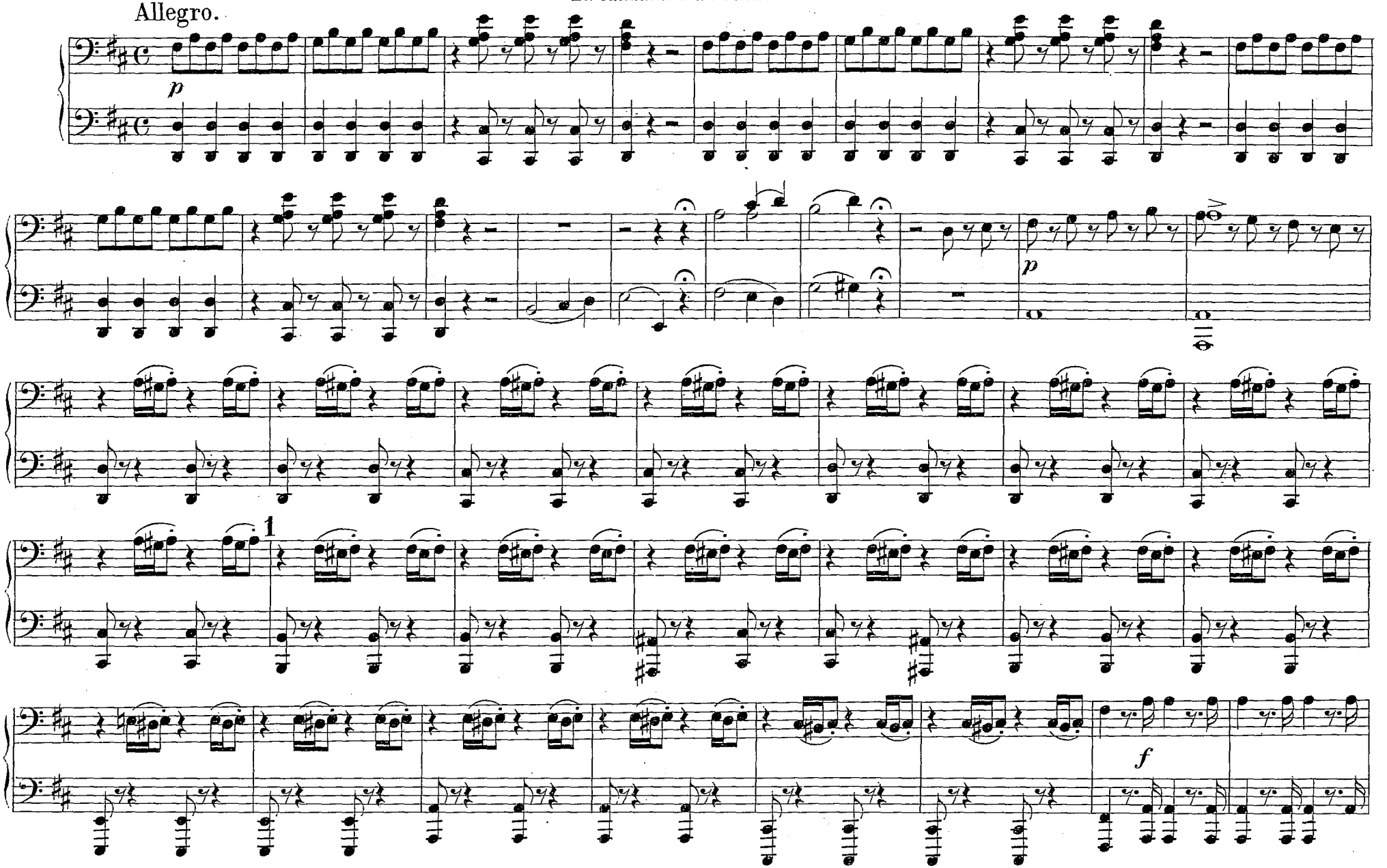

cresc.
f
p
6
Più allegro.
fp
fp
fp
fp
f
ff


cresc.
f
sf
p
6
Più allegro.
f
8
ff

5. Arie.

Die Verleumdung, sie ist ein Lüftchen.

La calunnia è un venticello.



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Die Verleumdung, sie ist ein Lüftchen.

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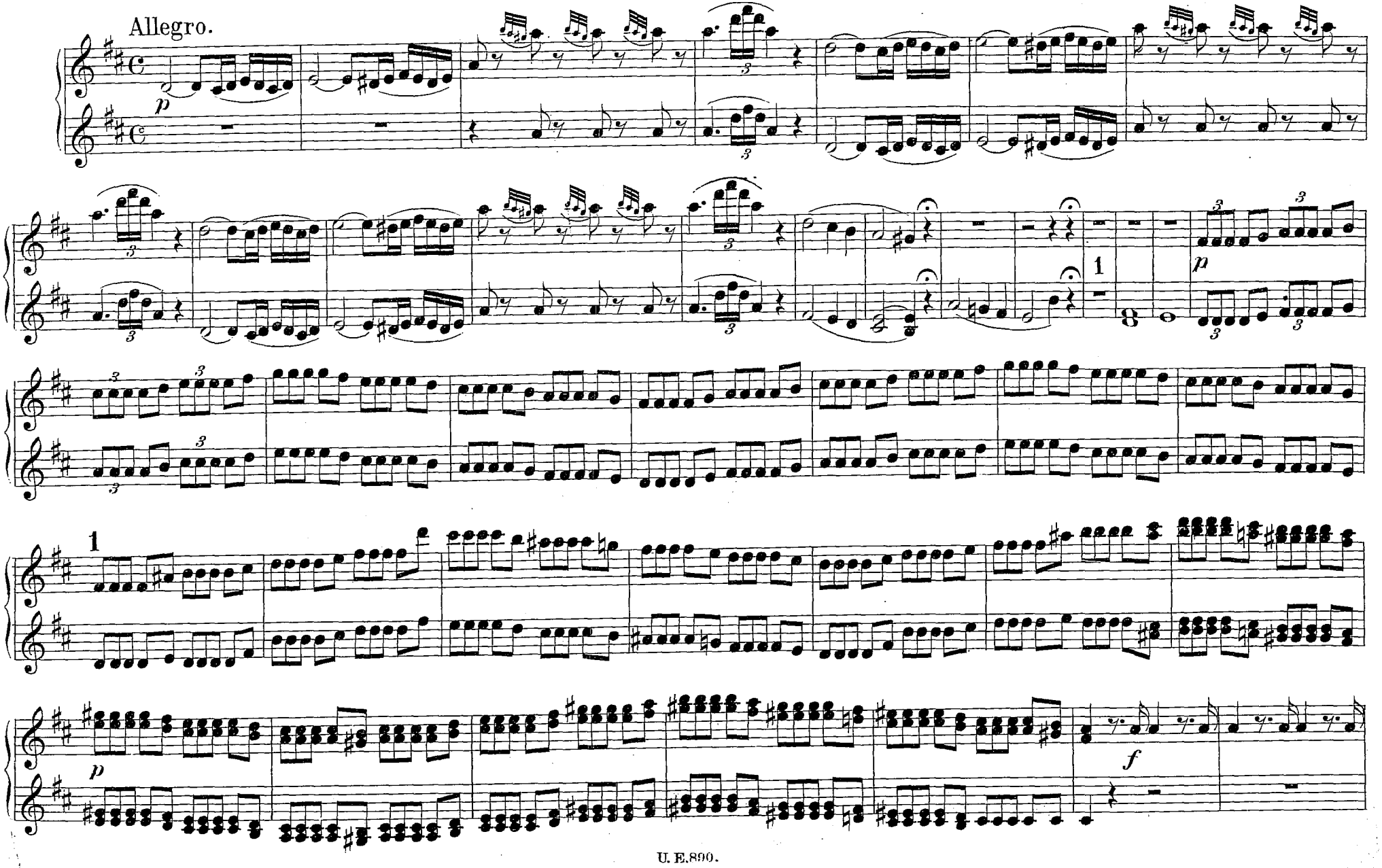
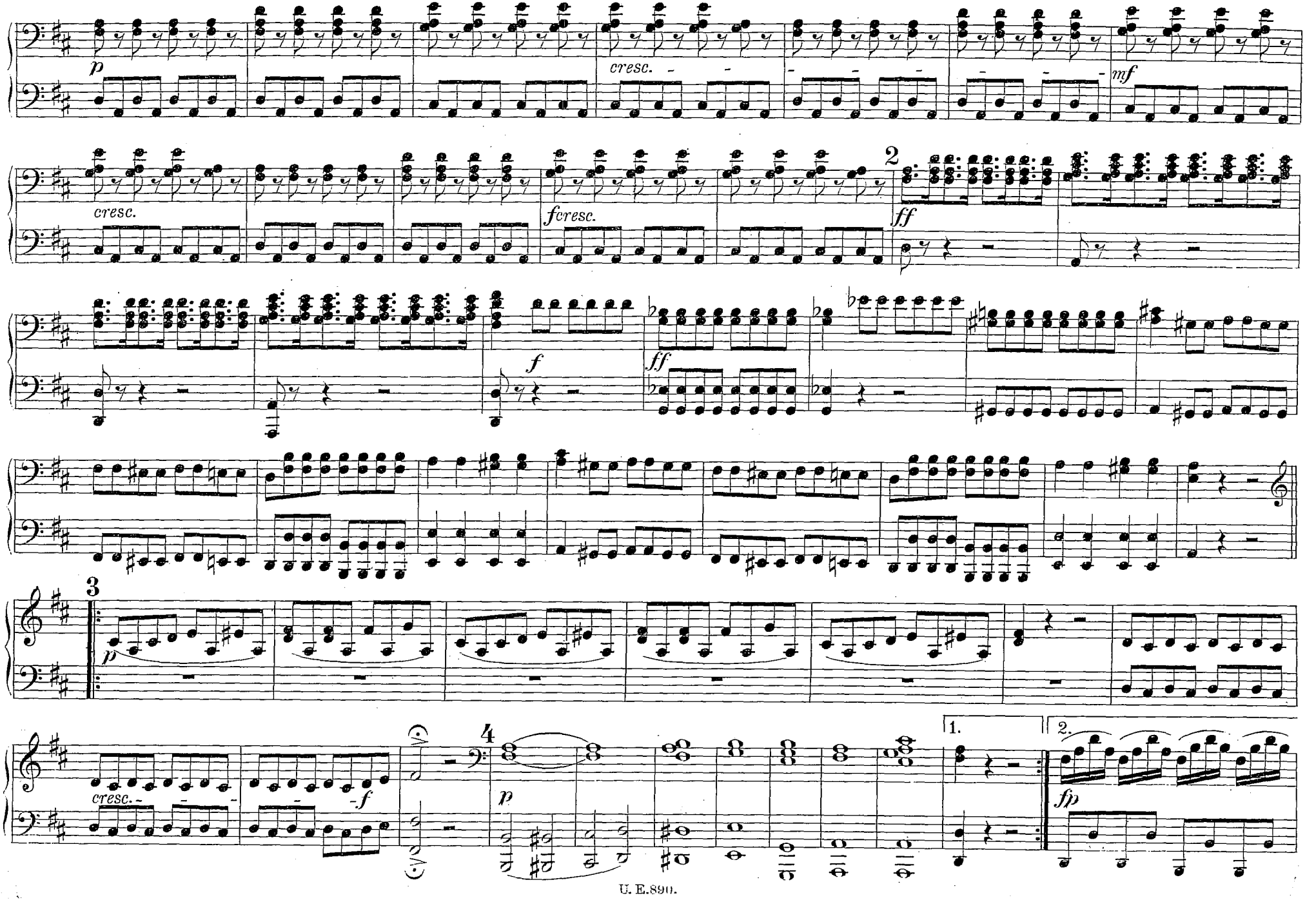
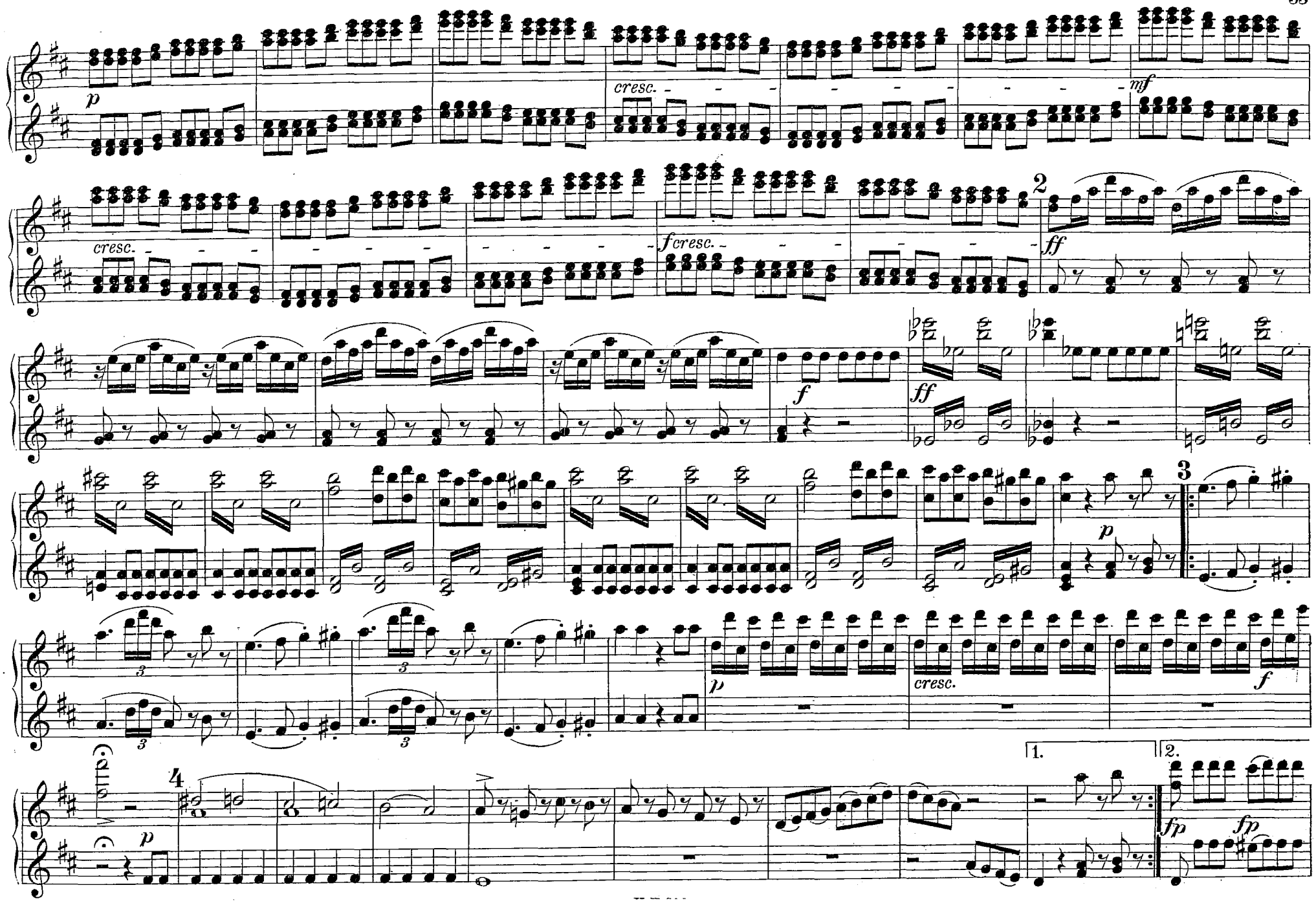
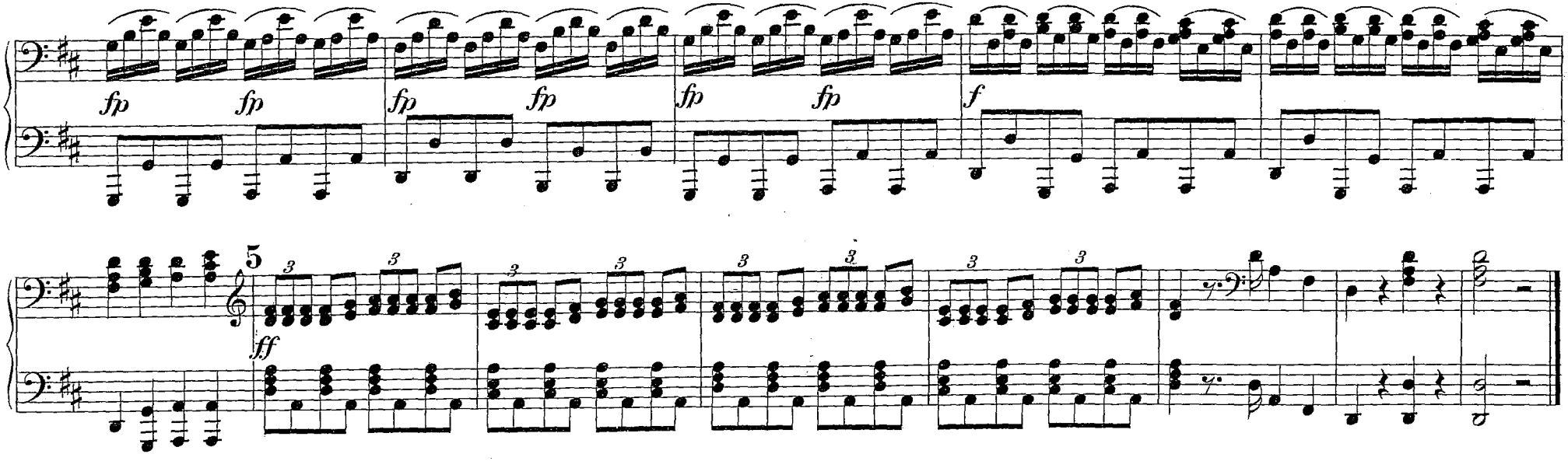



p
cresc.
mf
cresc.
fcresc.
2
ff
f
ff
3
p
cresc.
f
4
p
1.
2.
fp

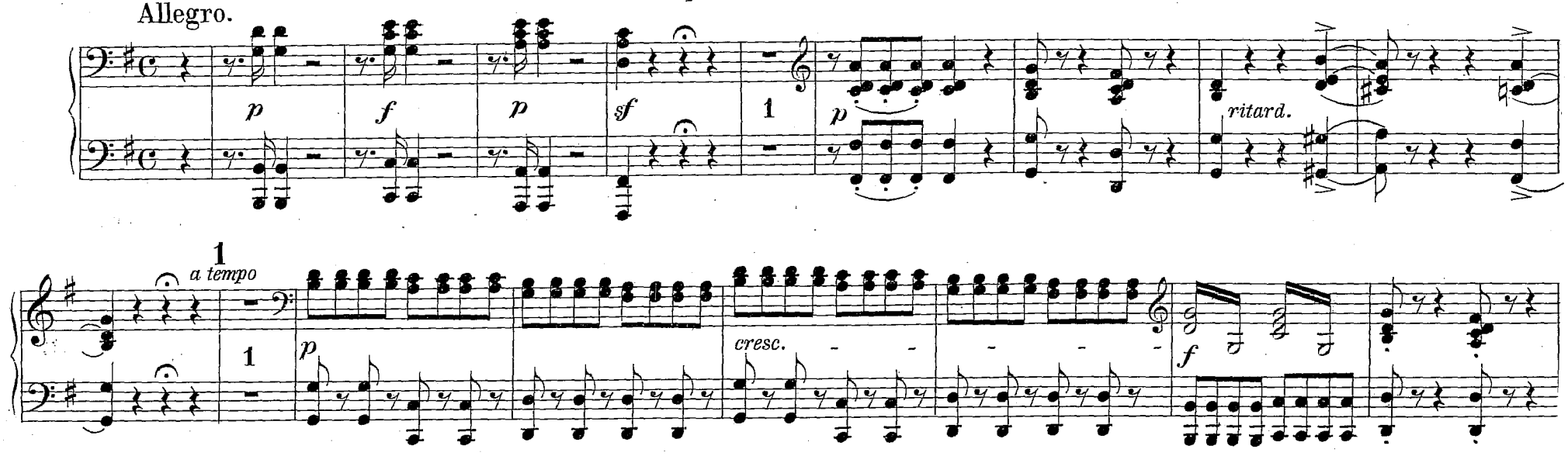

p
cresc.
mf
cresc.
fcresc.
2
ff
f
ff
3
p
3
3
p
cresc.
f
4
p
1.
2.
fp
fp

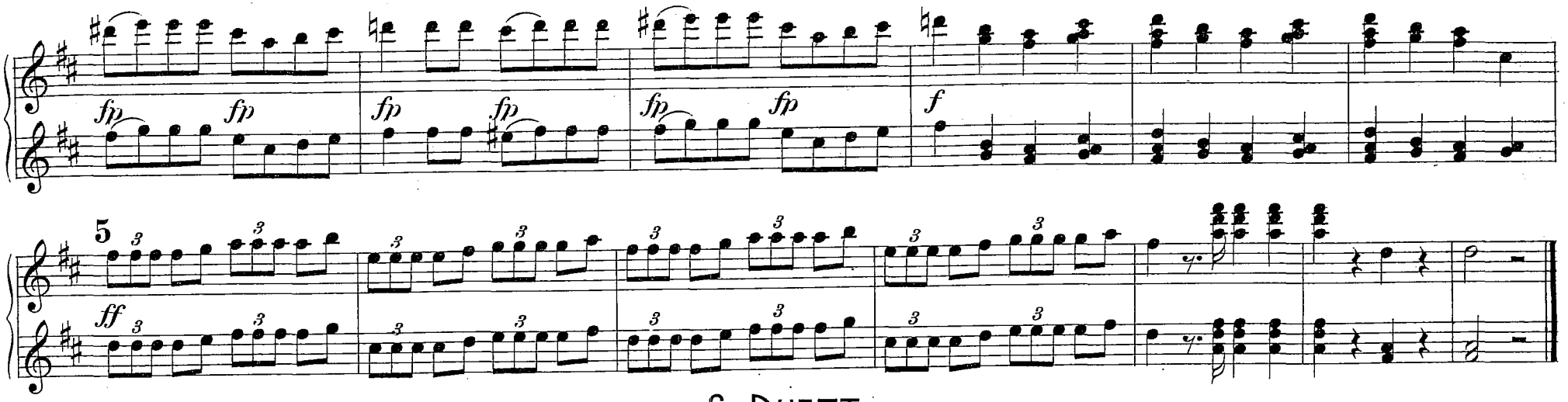


6. DUETT.

Also ich? meinst du es wirklich?
Dunque io son, tu non m'inganni?

Allegro.





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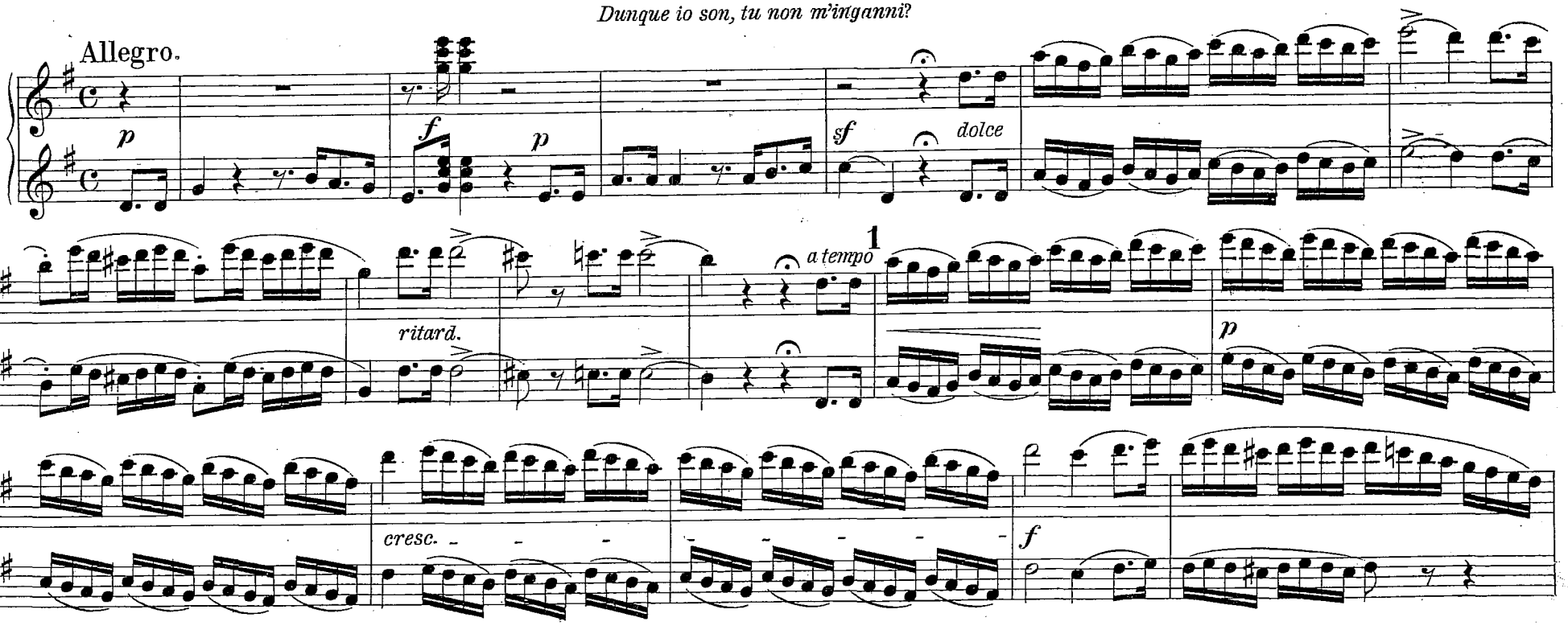
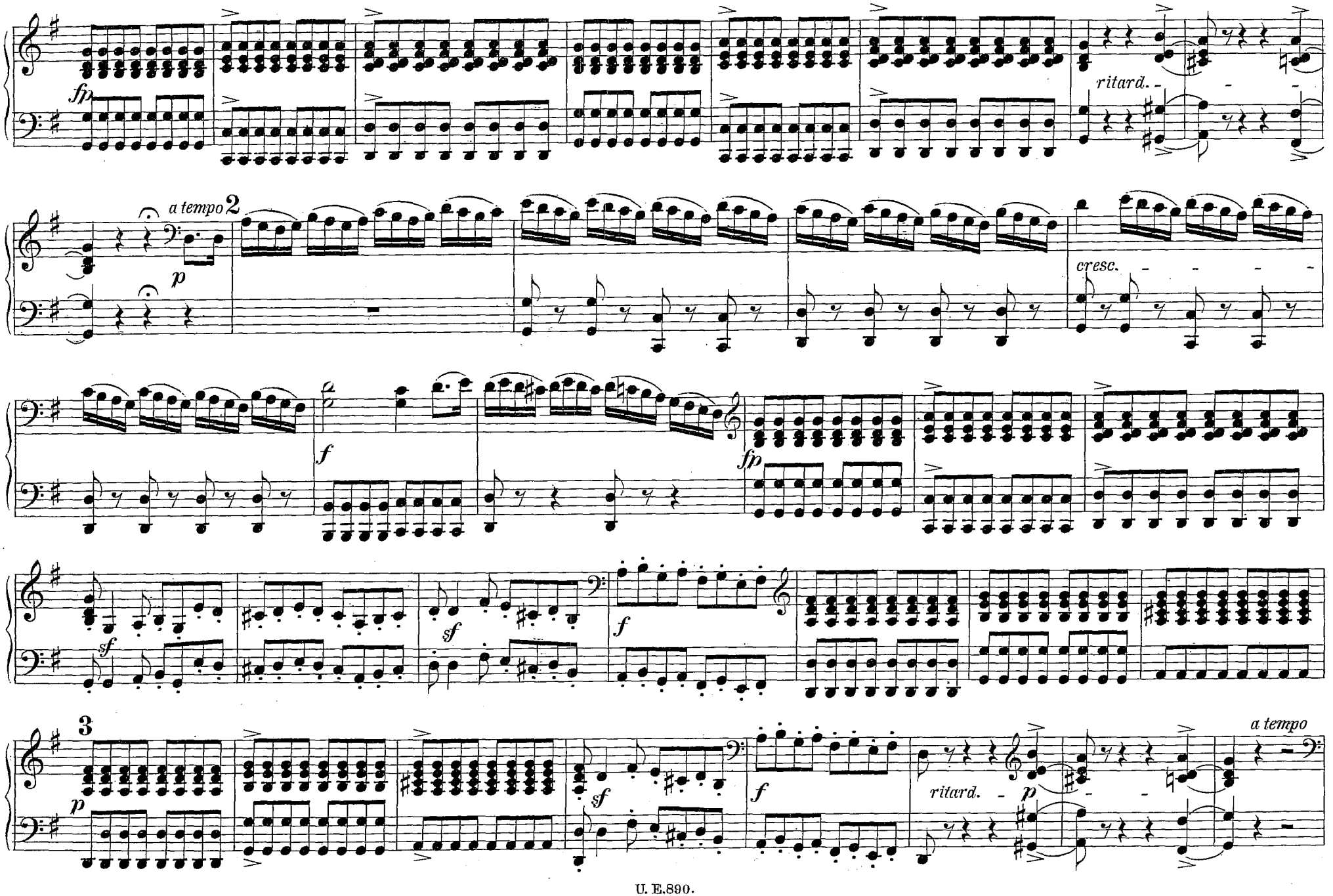
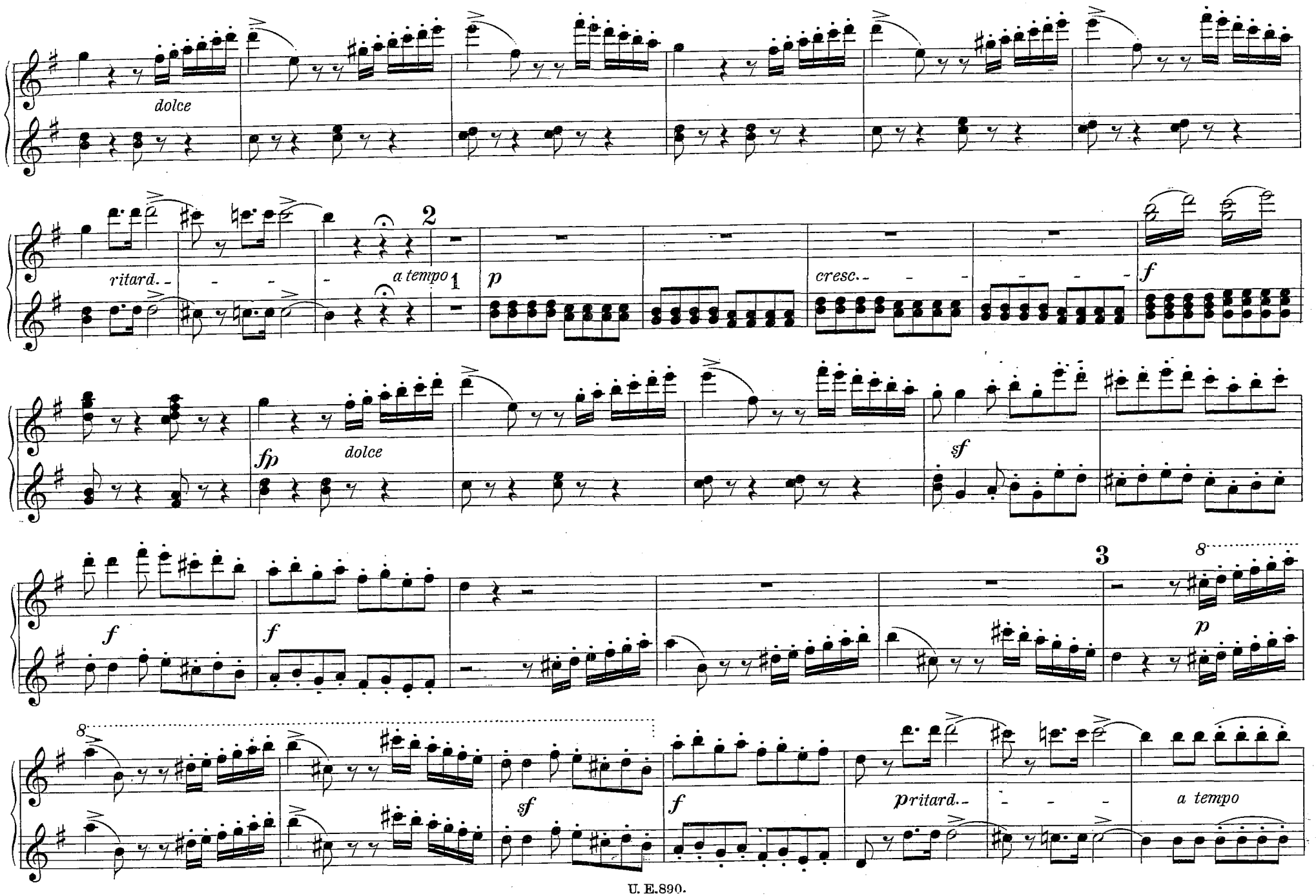
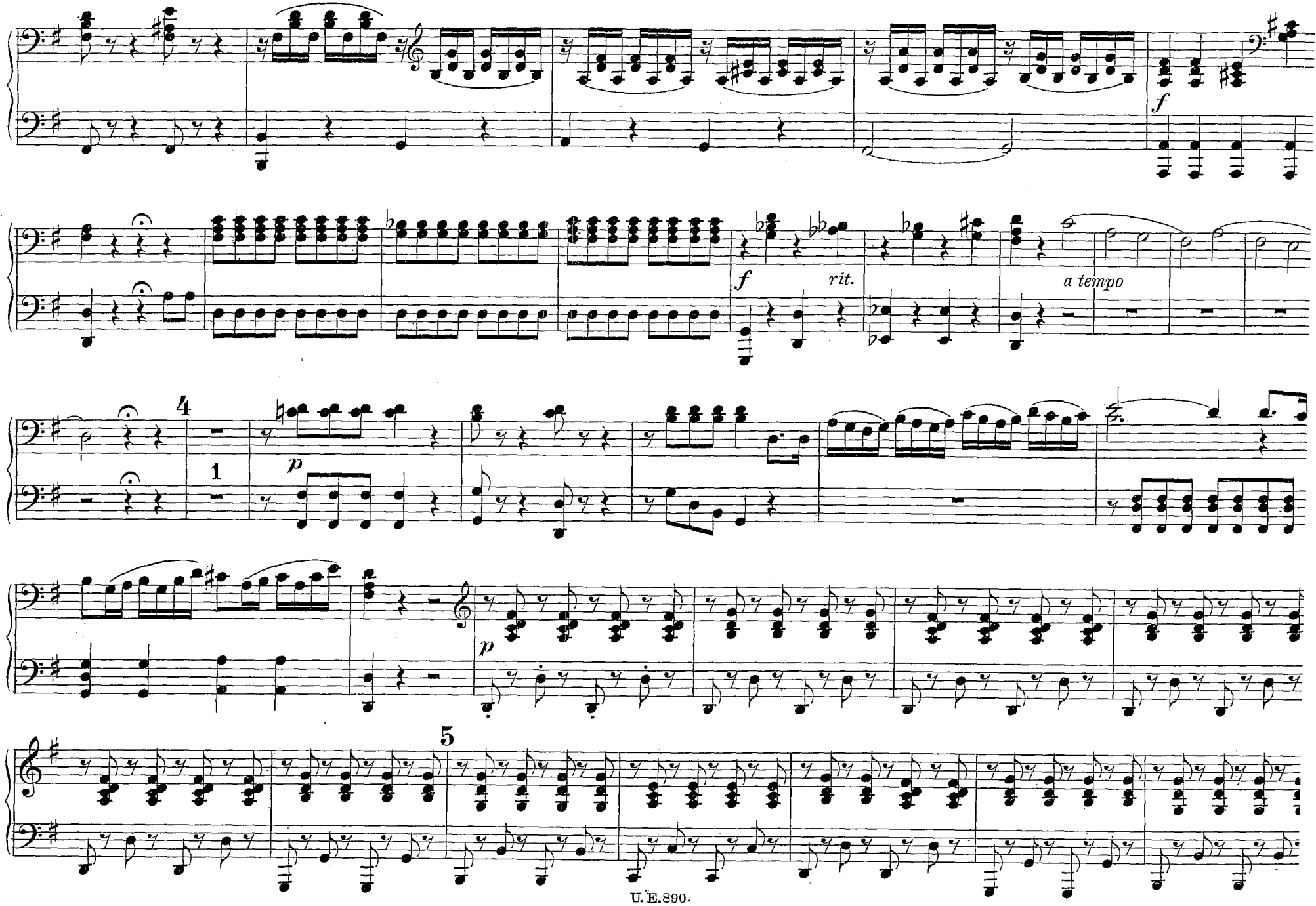
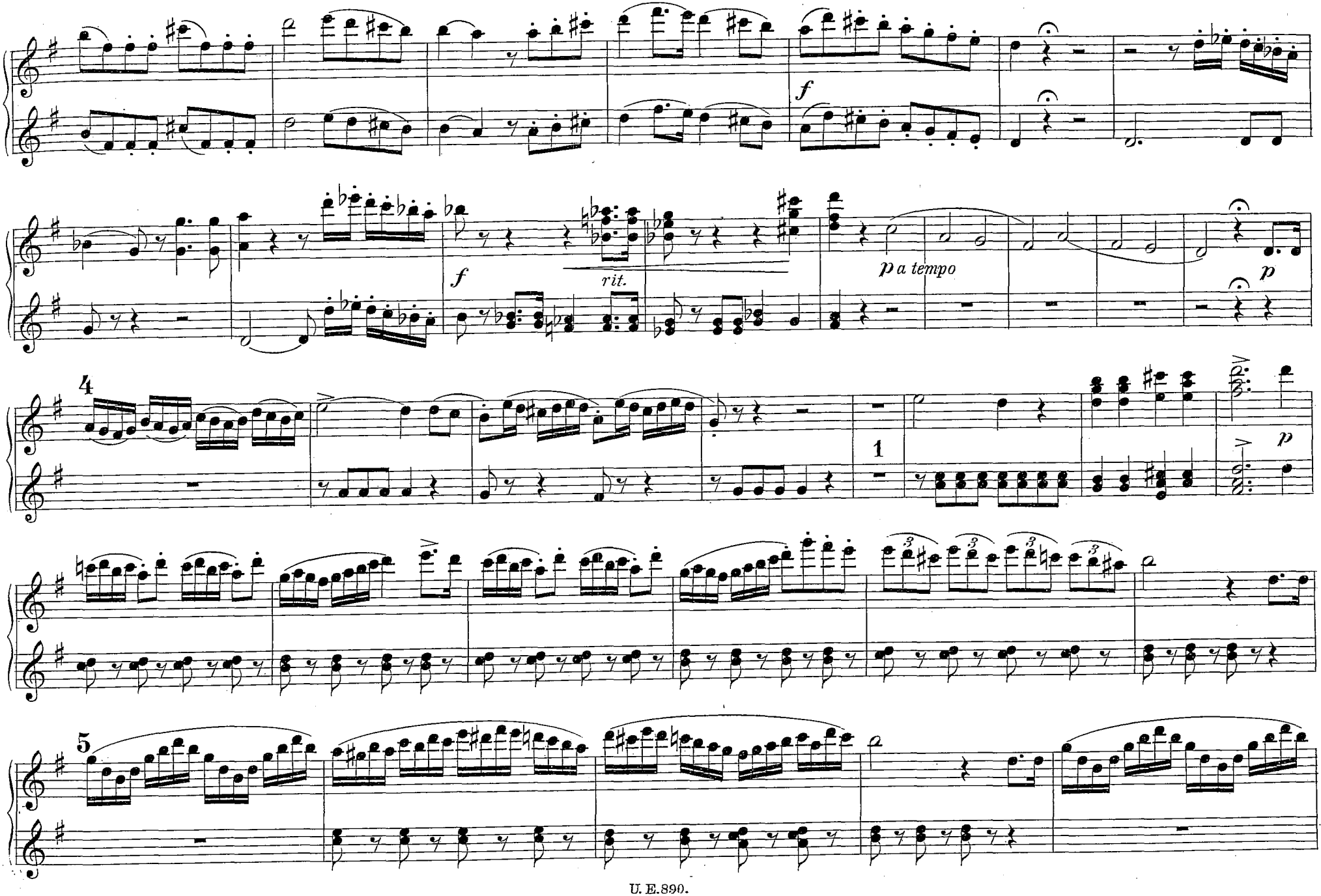
Also ich? meinst du es wirklich?
Dunque io son, tu non m'inganni?

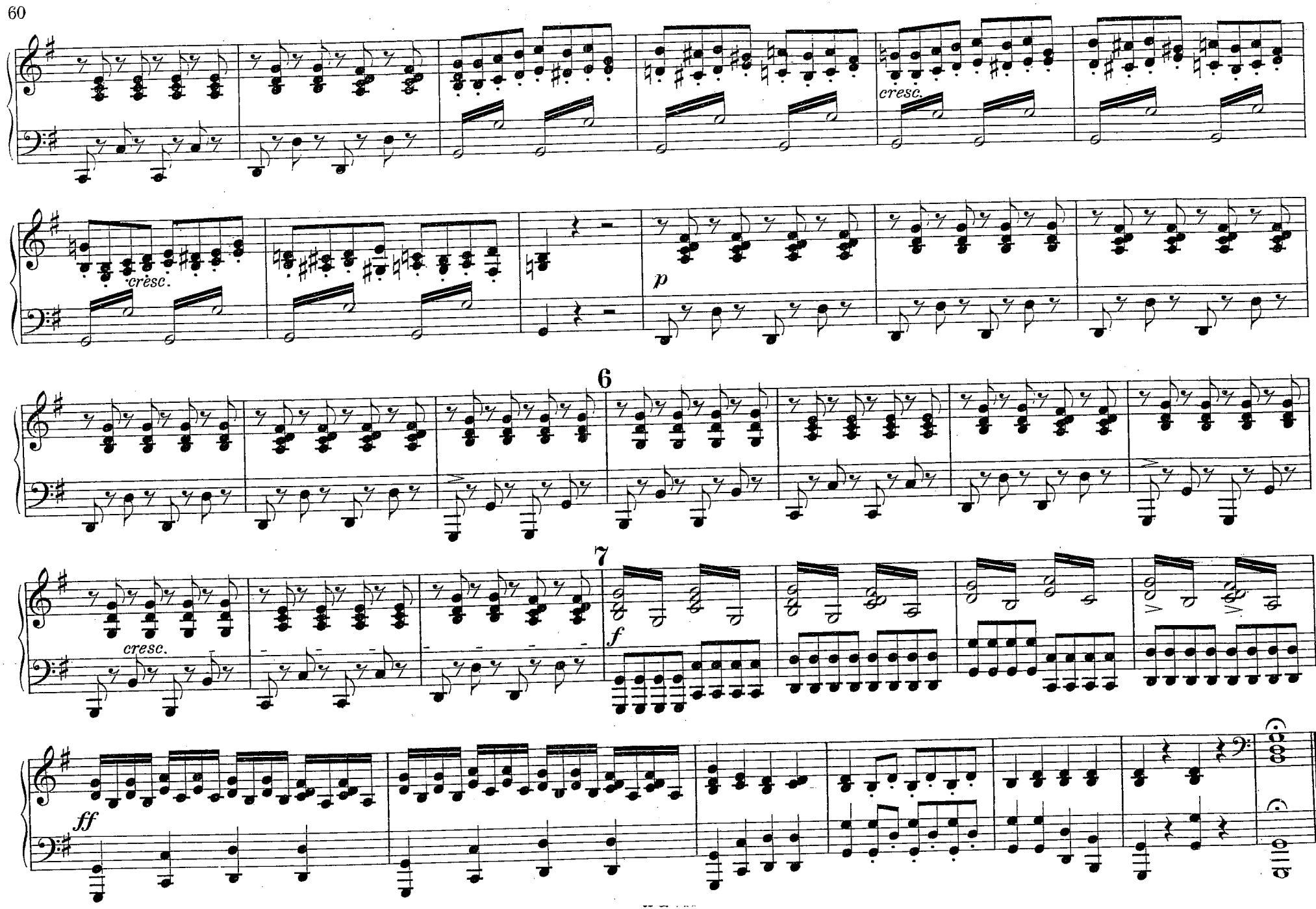


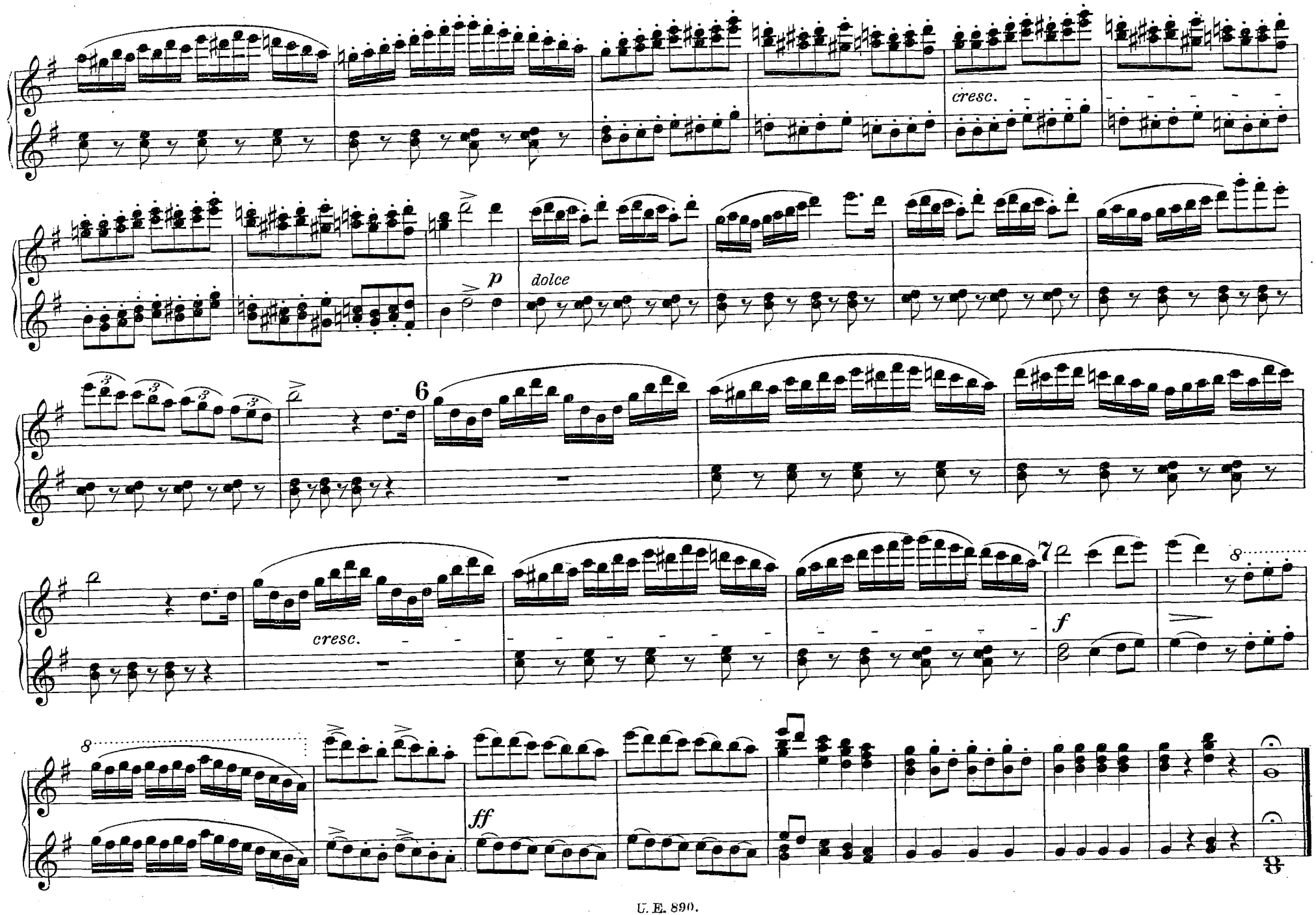

fp
ritard.
a tempo
2
p
cresc.
f
fp
sf
sf
f
3
p
sf
f
ritard.
p
a tempo


dolce
ritard.
2
a tempo
1
p
cresc.
f
fp
dolce
sf
f
f
3
8
p
8
sf
f
pritard.
a tempo


f
f
rit.
a tempo
4
1
p
p
5


f
f
rit.
p a tempo
p
4
1
p
5


60
cresc.
crèsc.
p
6
7
cresc.
f
ff

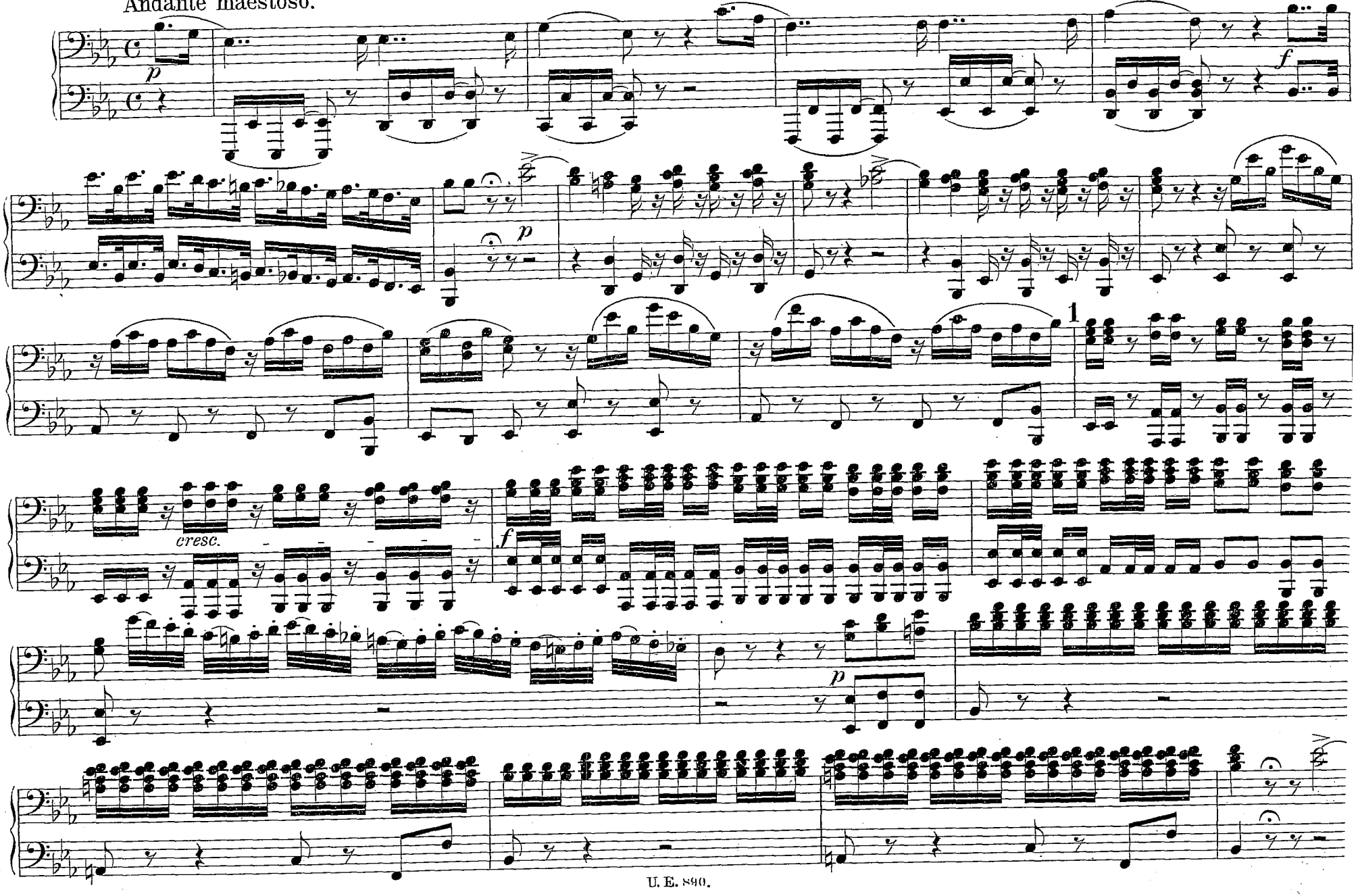

cresc.
p
dolce
6
cresc.
7
f
8
8
ff

7. Arie.

Einen Doctor meines Gleichen.

A un Dottor della mia sorte.

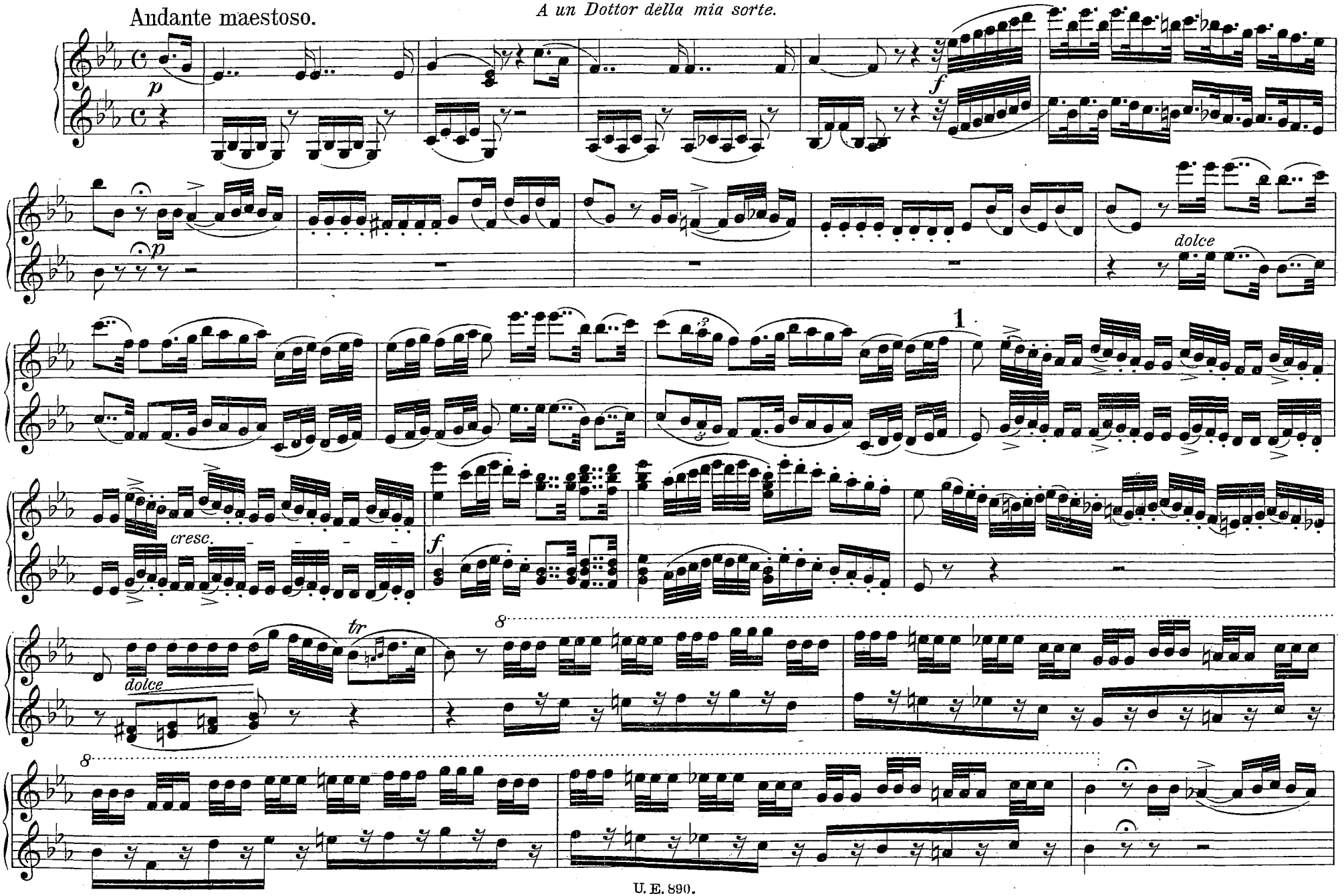
Andante maestoso.

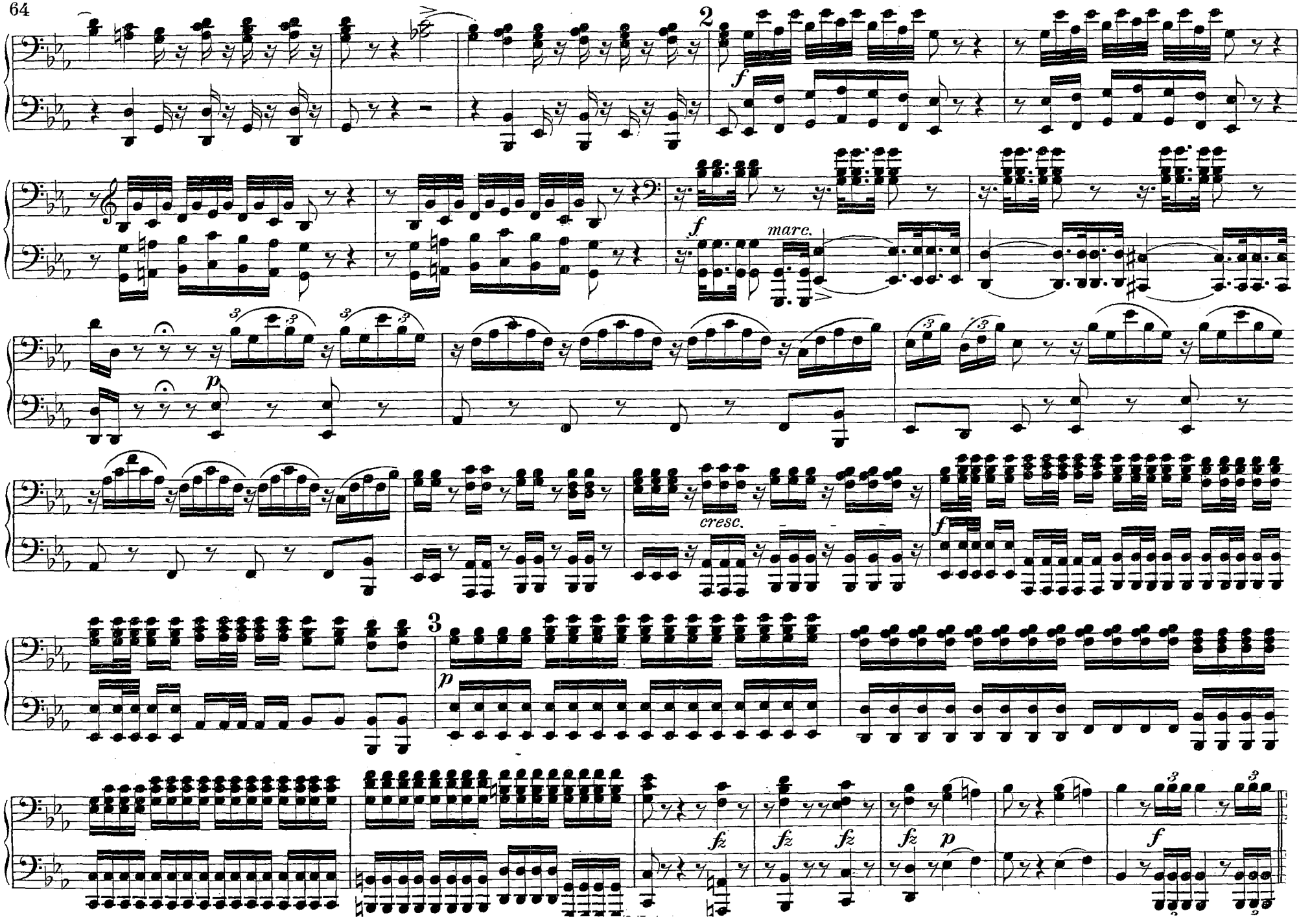


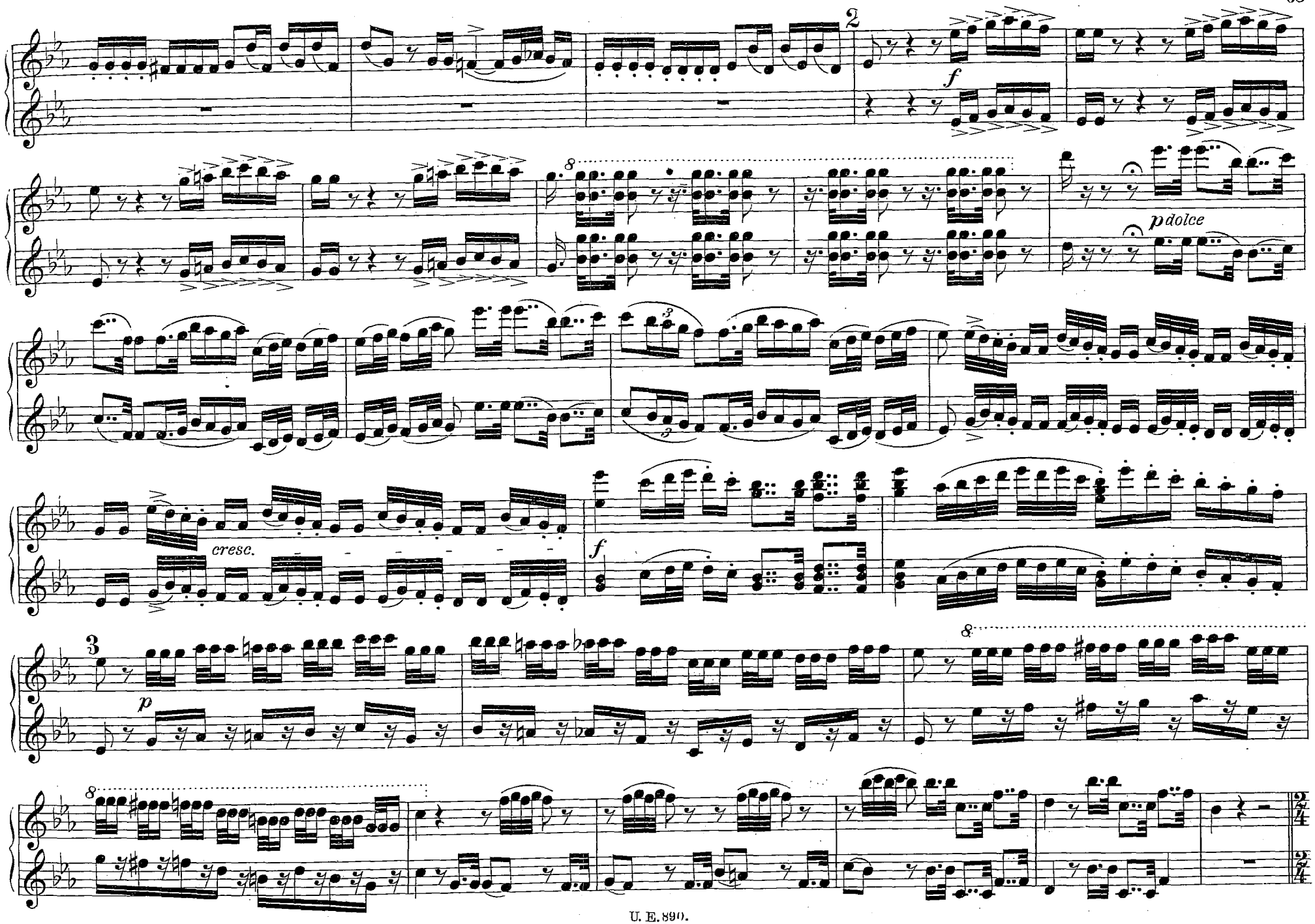
7. Arie.

Einen Doctor meines Gleichen.
A un Dottor della mia sorte.

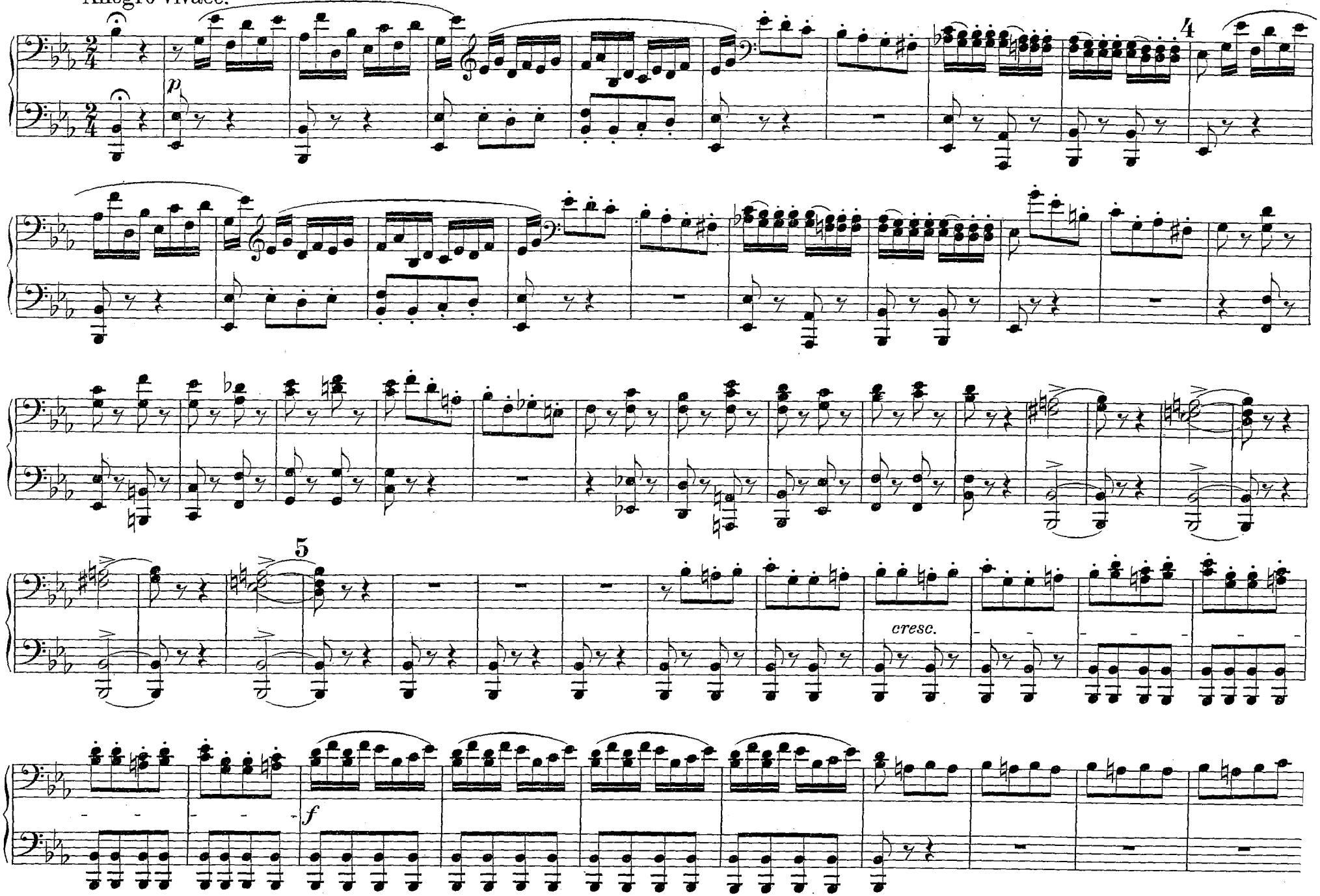
Andante maestoso.

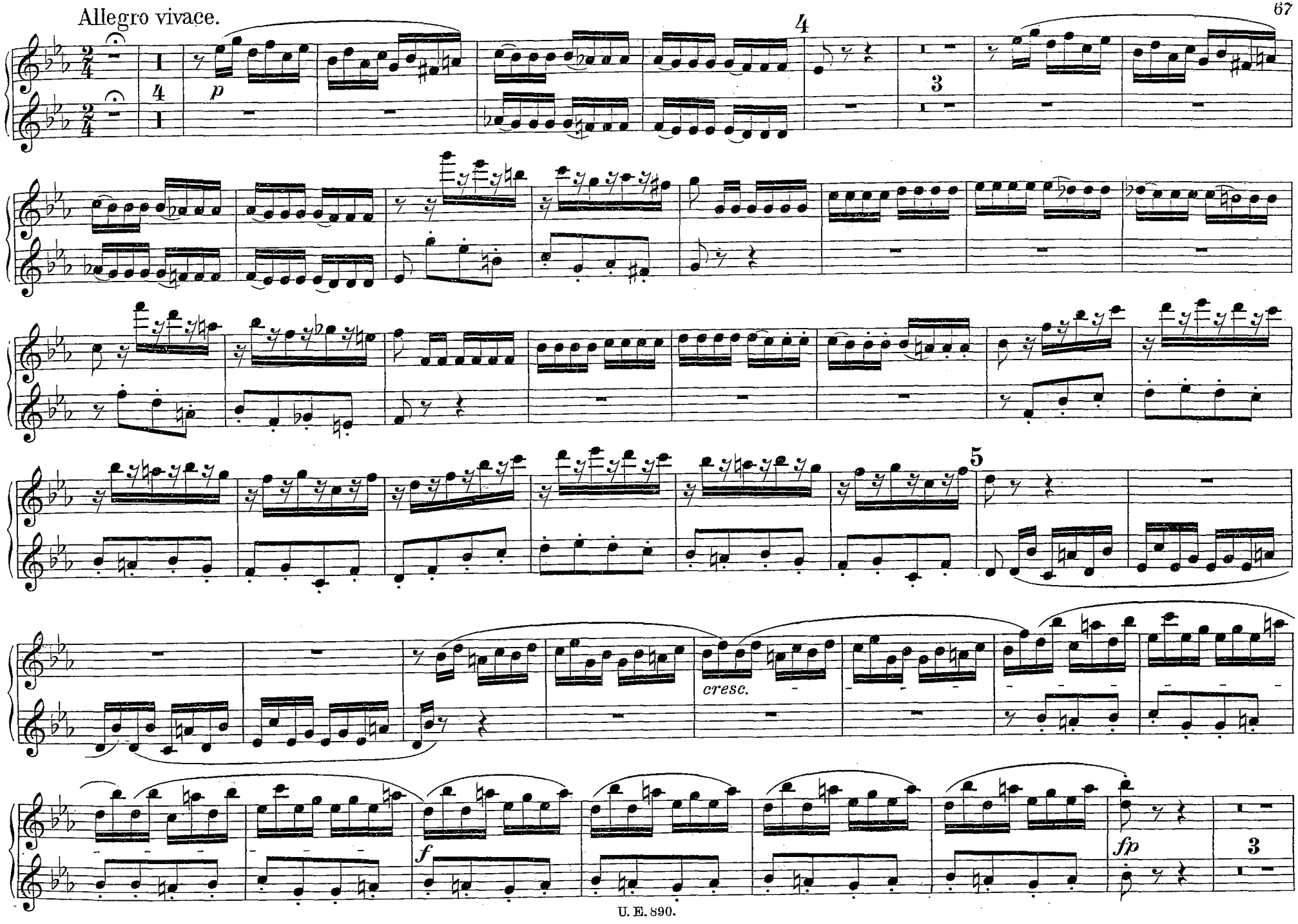


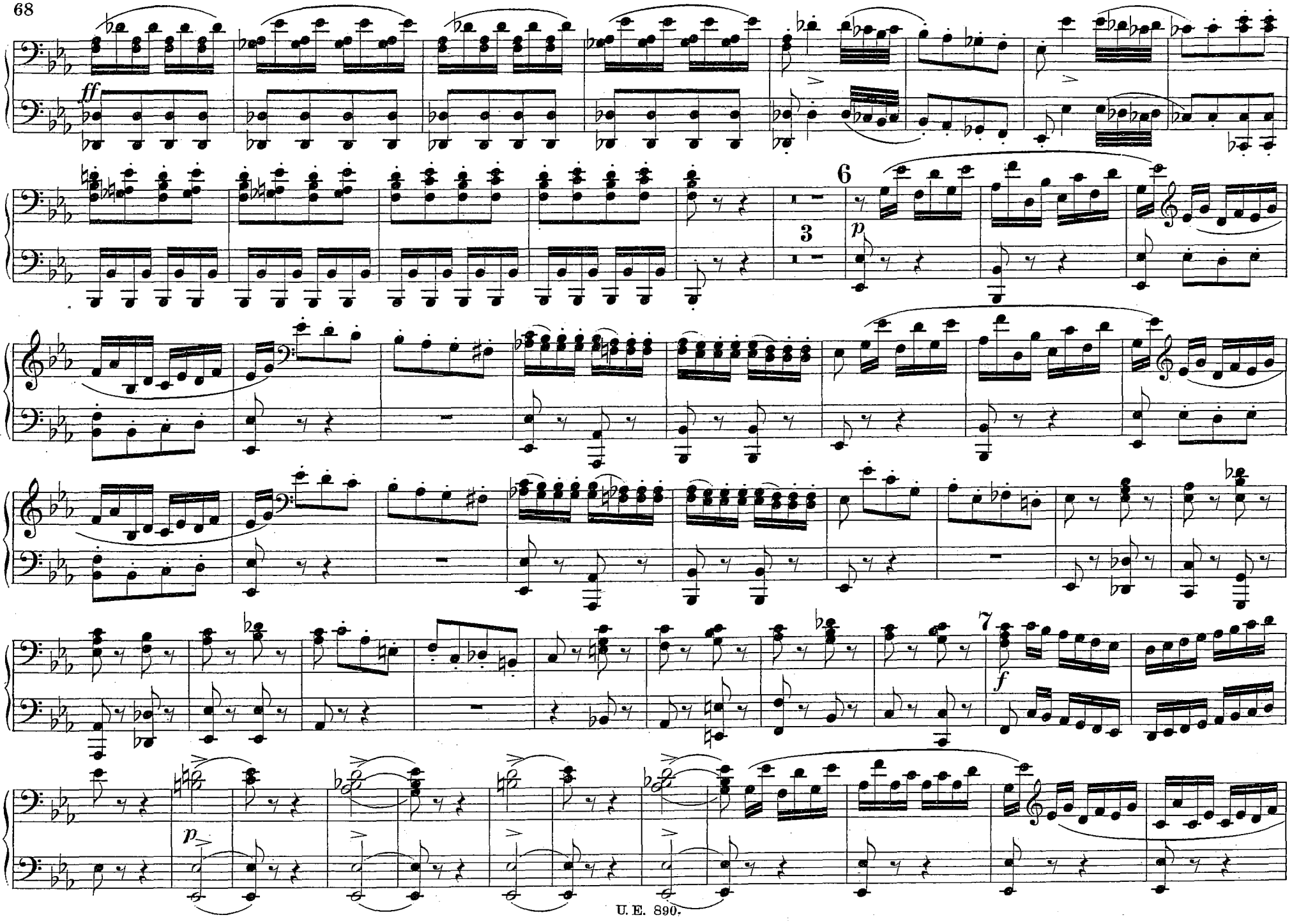

2
f
f
marc.
p
cresc.
f
3
p
fz
fz
fz
fz
p
f

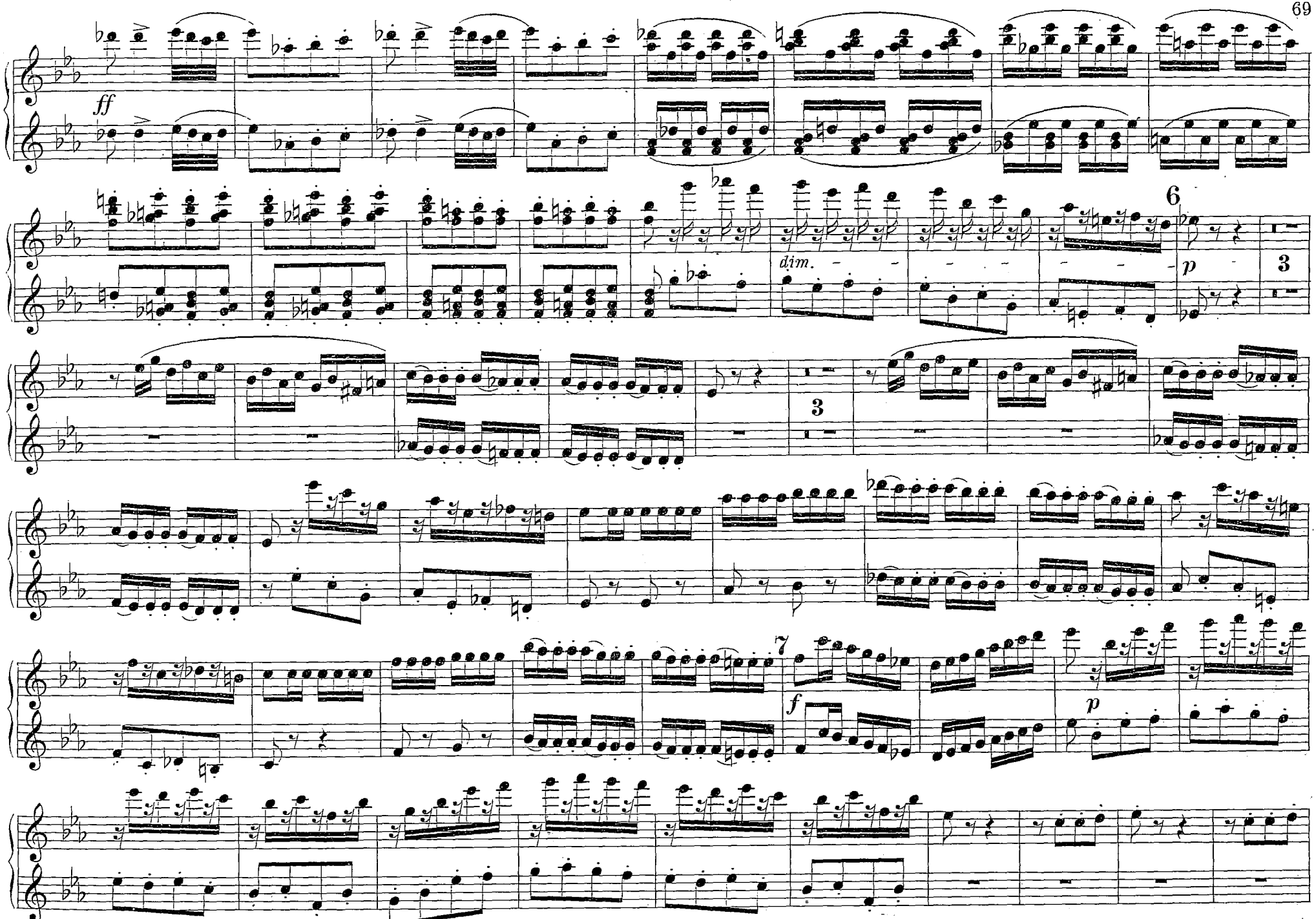

2
f
8
pdolce
3
cresc.
f
3
p
8
8

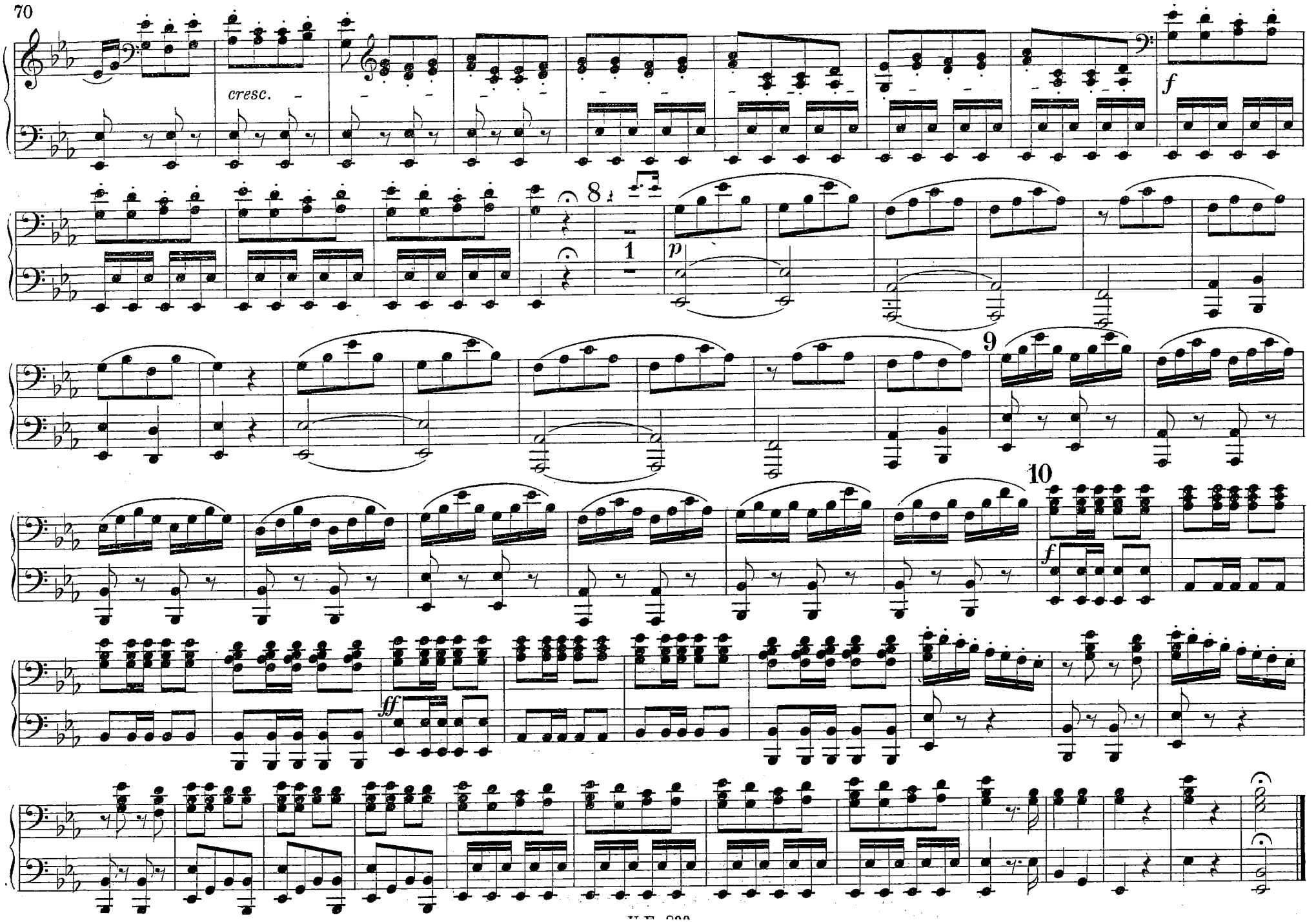
Allegro vivace.

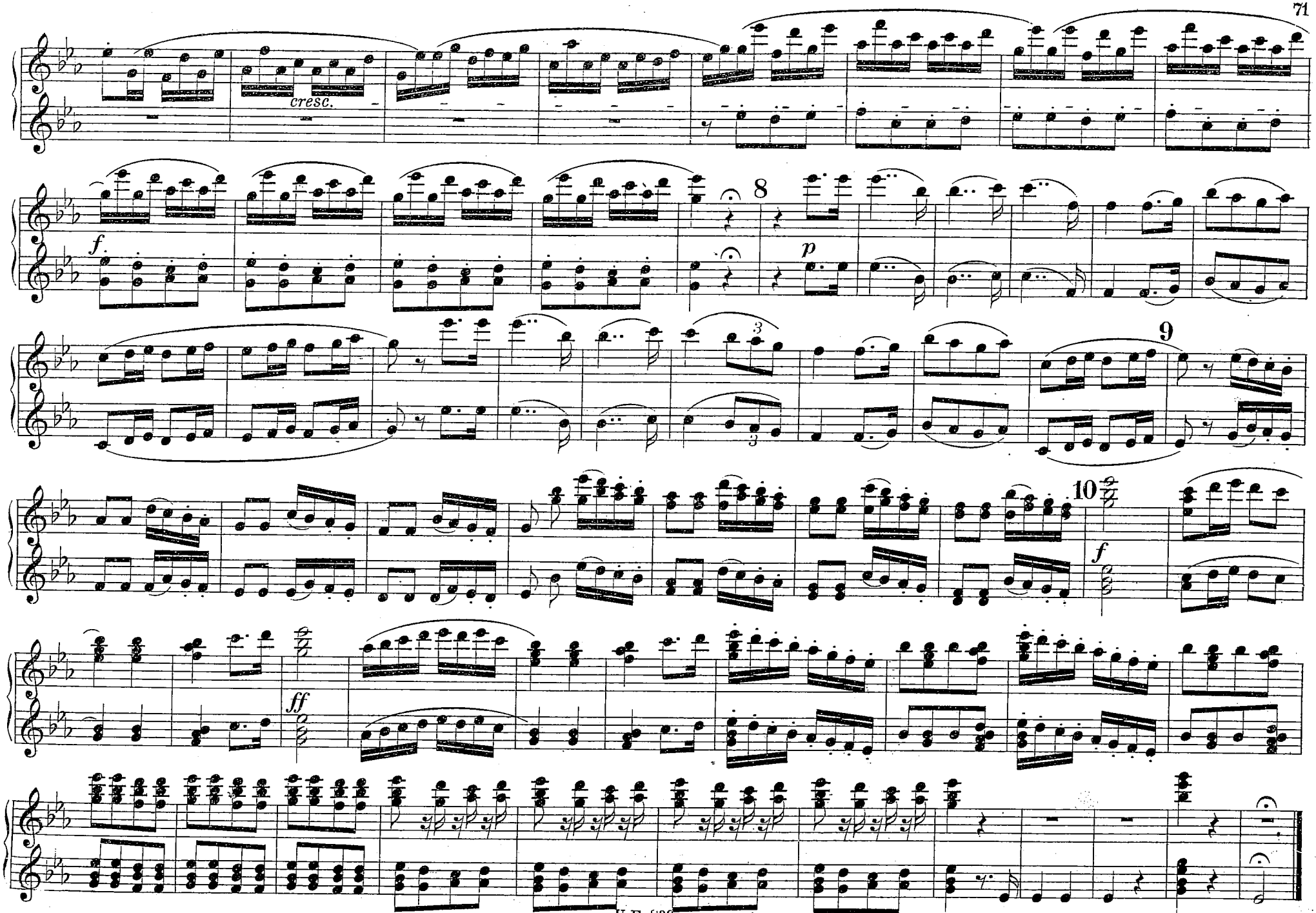



Allegro vivace.
p
cresc.
f
fp


ff
6
3
p
7
f
p


ff
dim.
p
6
3
3
7
f
p

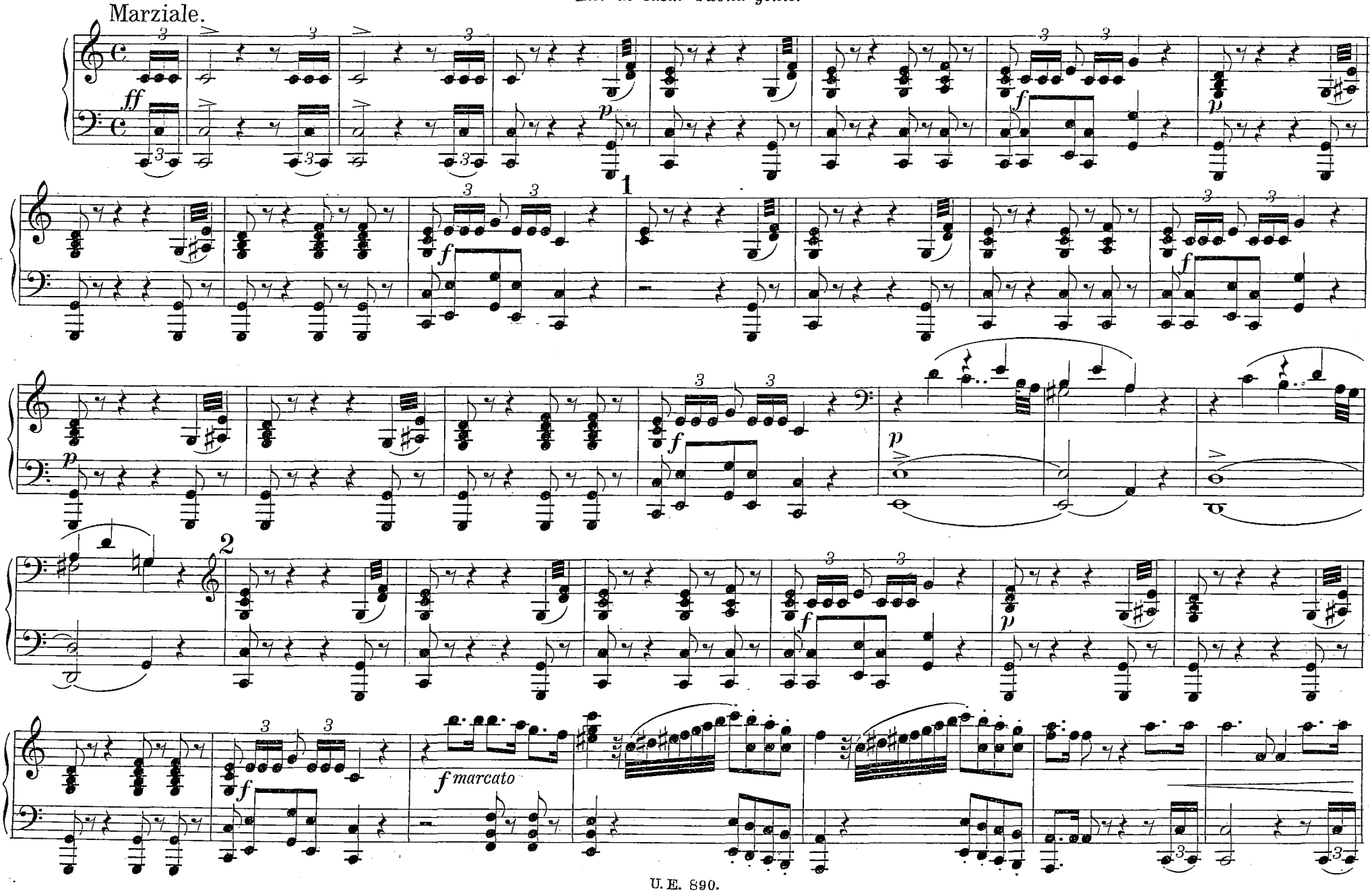

cresc.
f
8
1
p
9
10
f
ff


cresc.
f
8
p
3
9
10
f
ff

8. FINALE.

He, ihr Leute hier vom Hause!

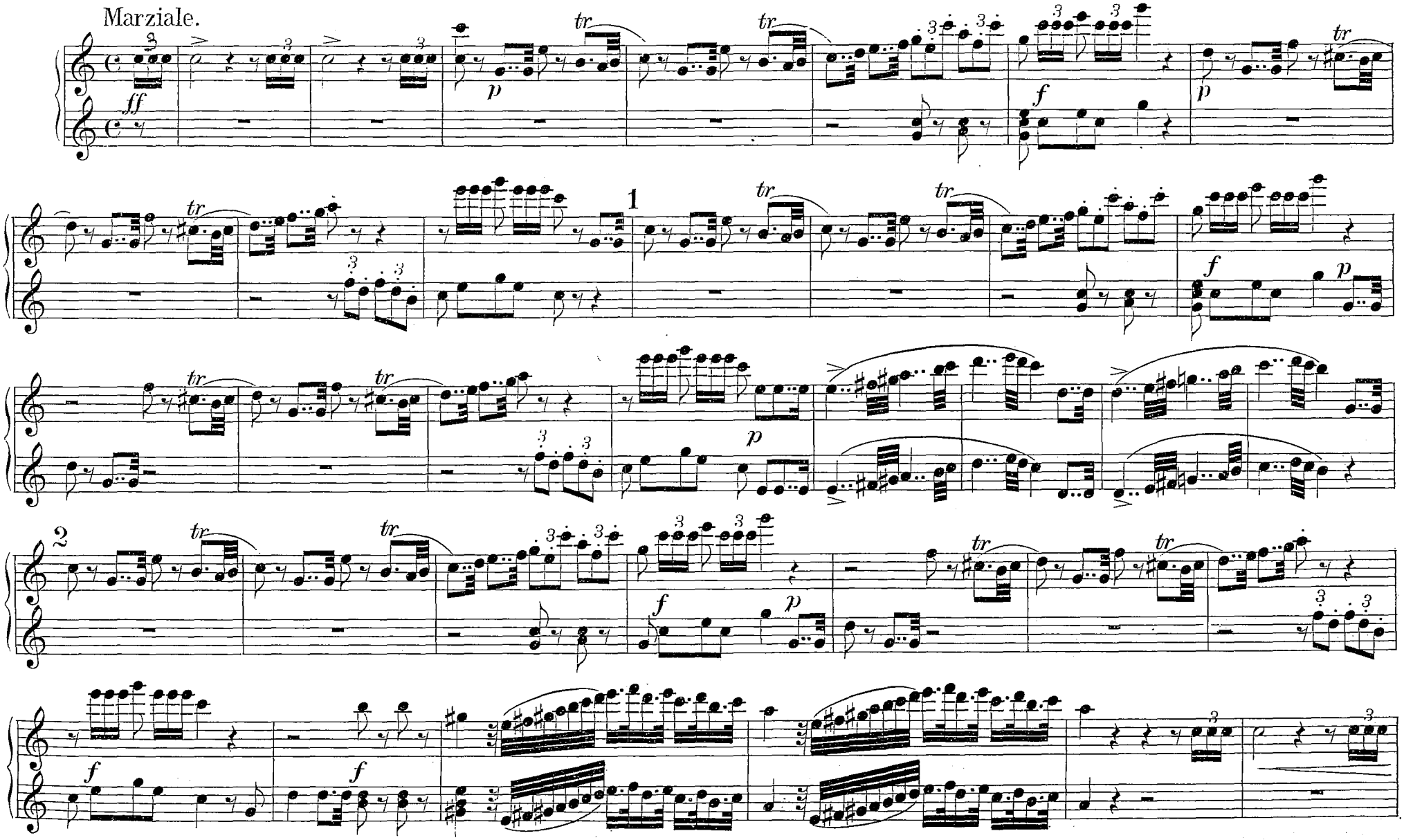
Ehi di casa! buona gente!

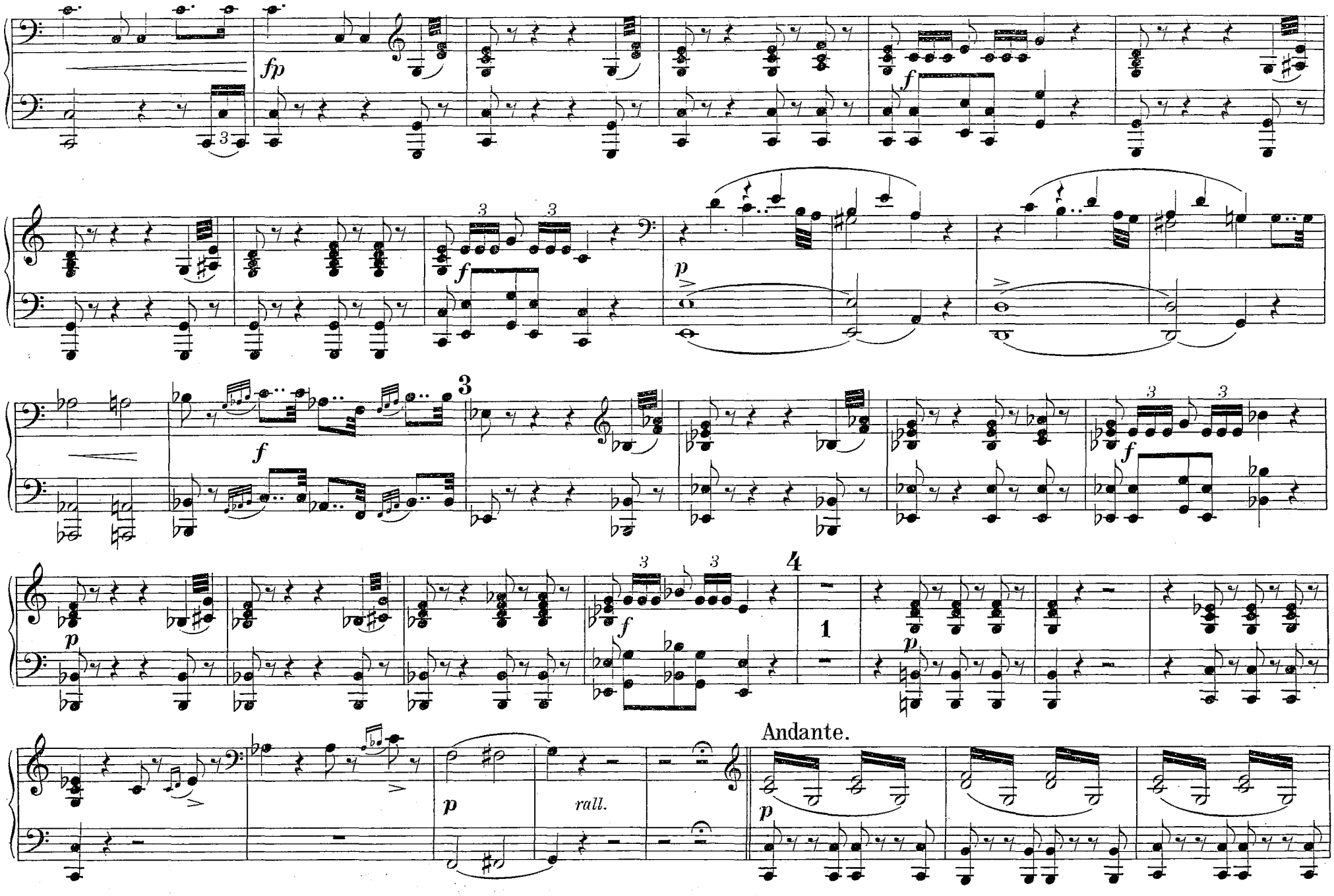


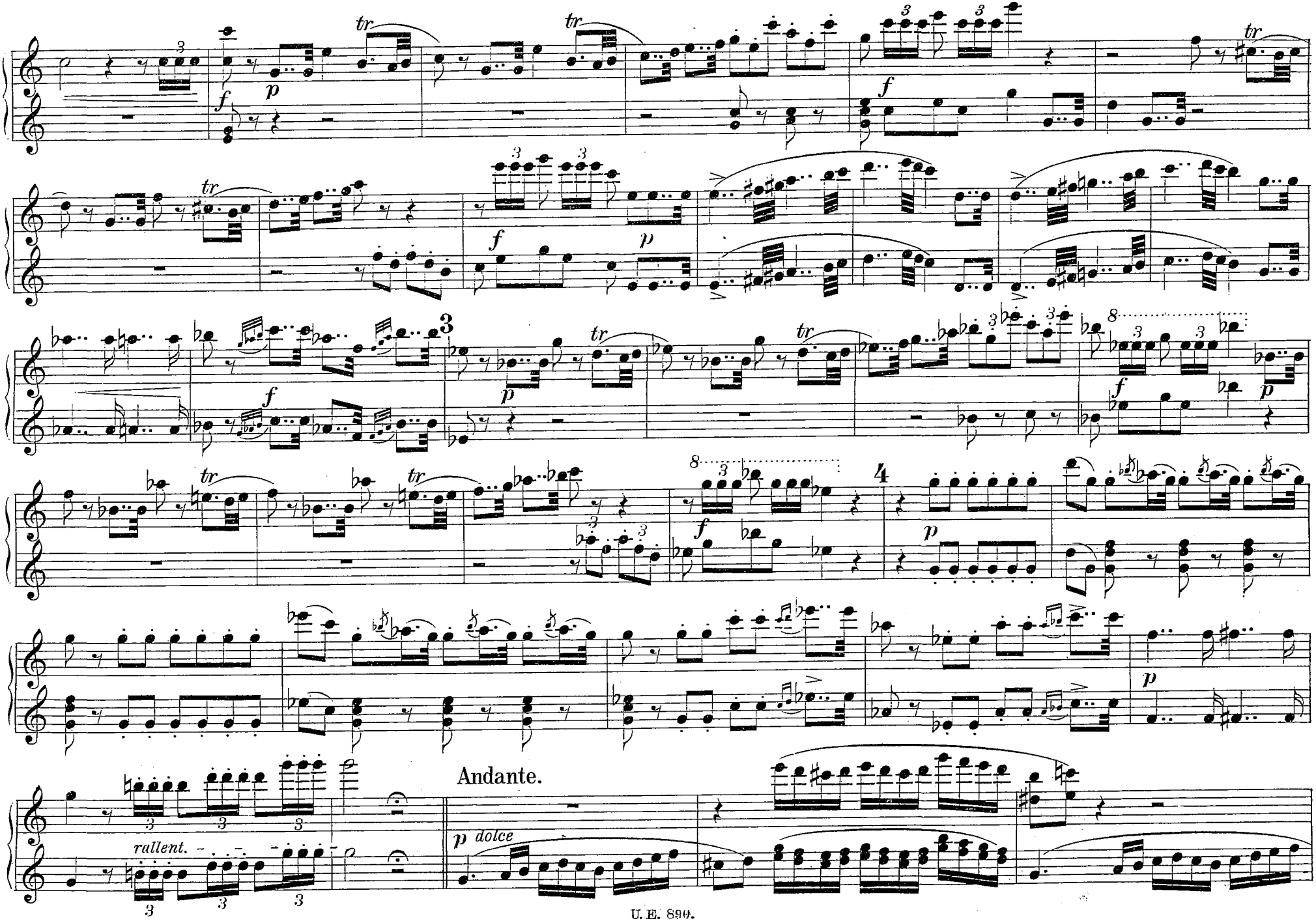
8. Finale.

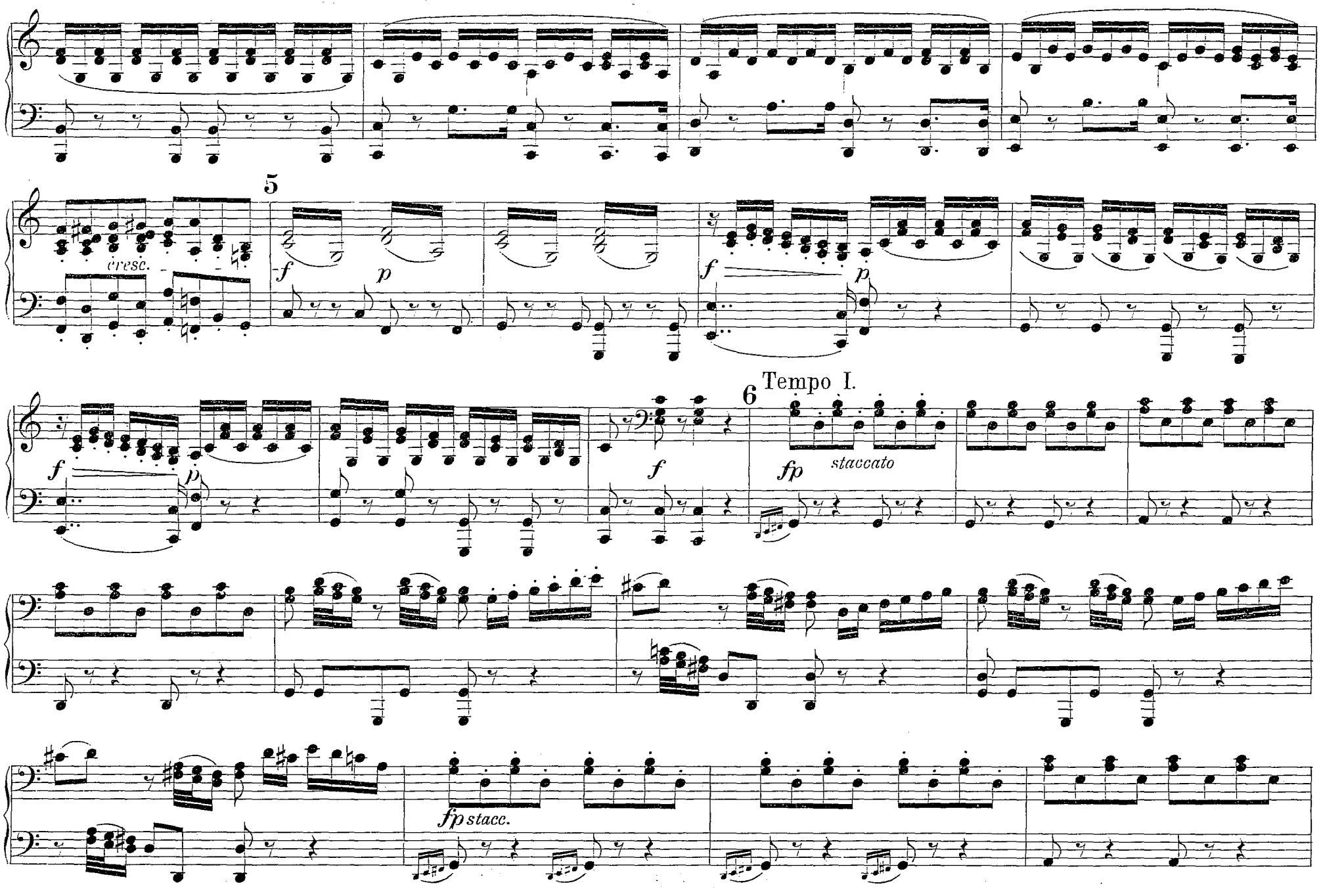
He, ihr Leute hier vom Hause!

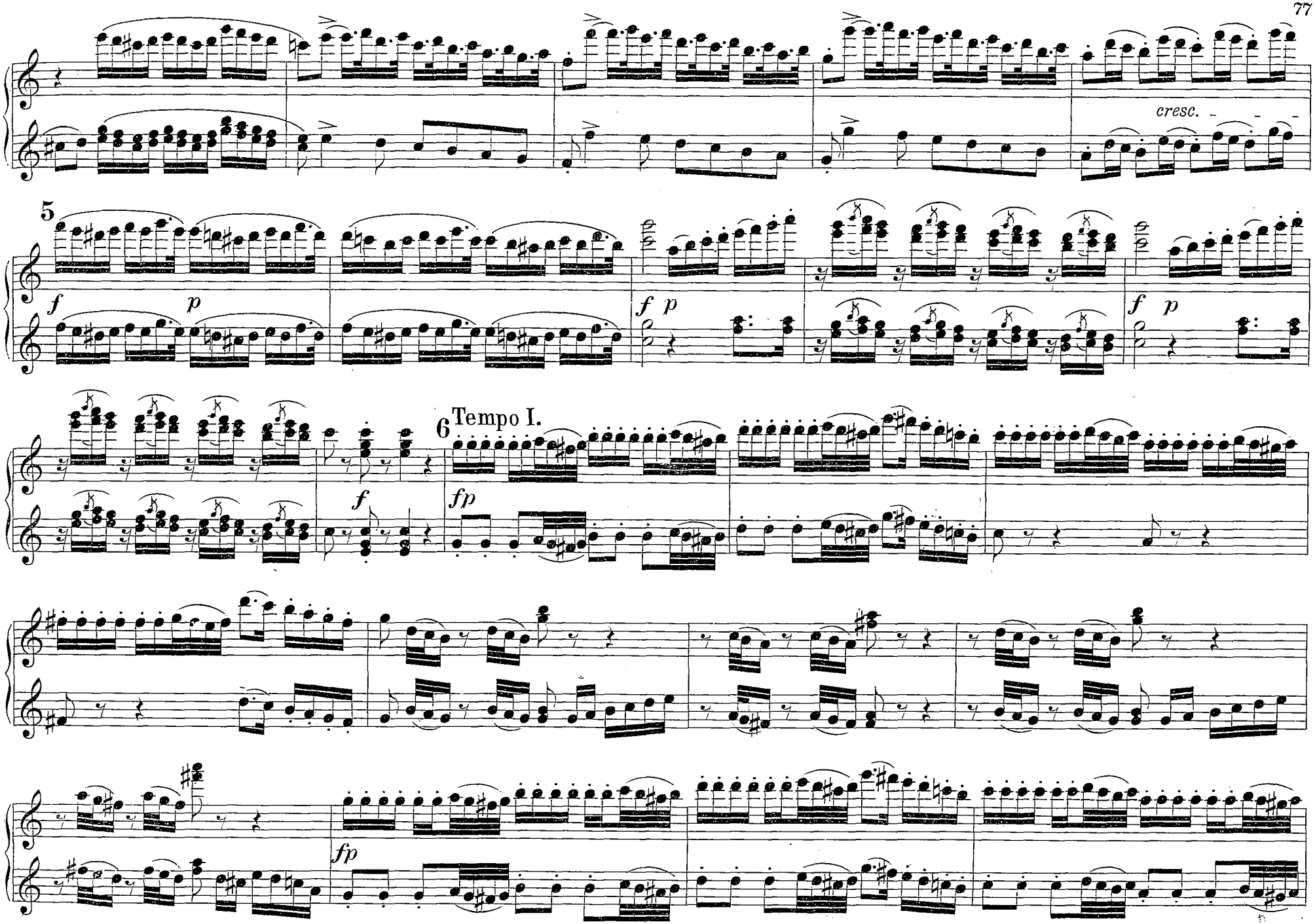
Ehi di casa! buona gente!

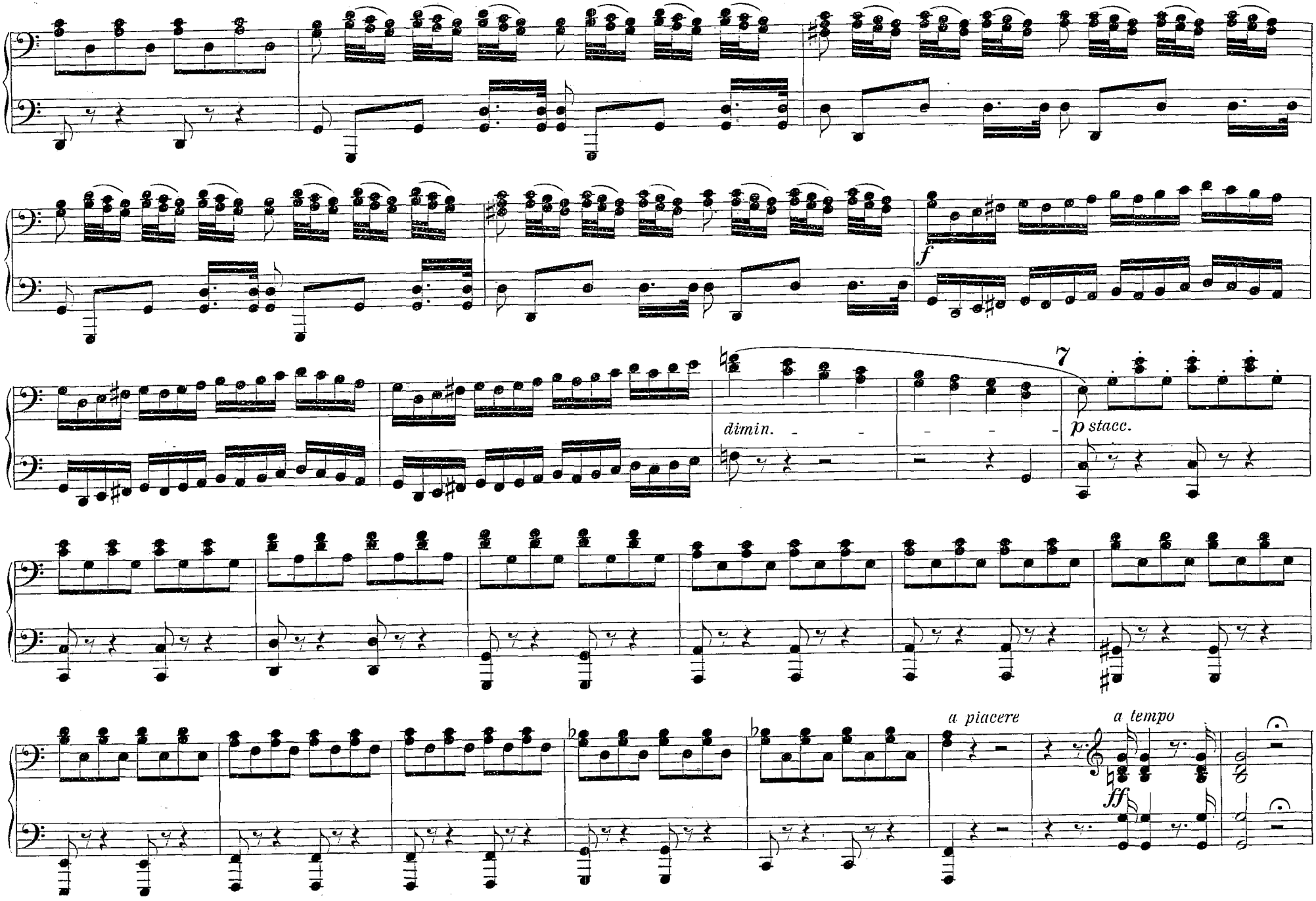


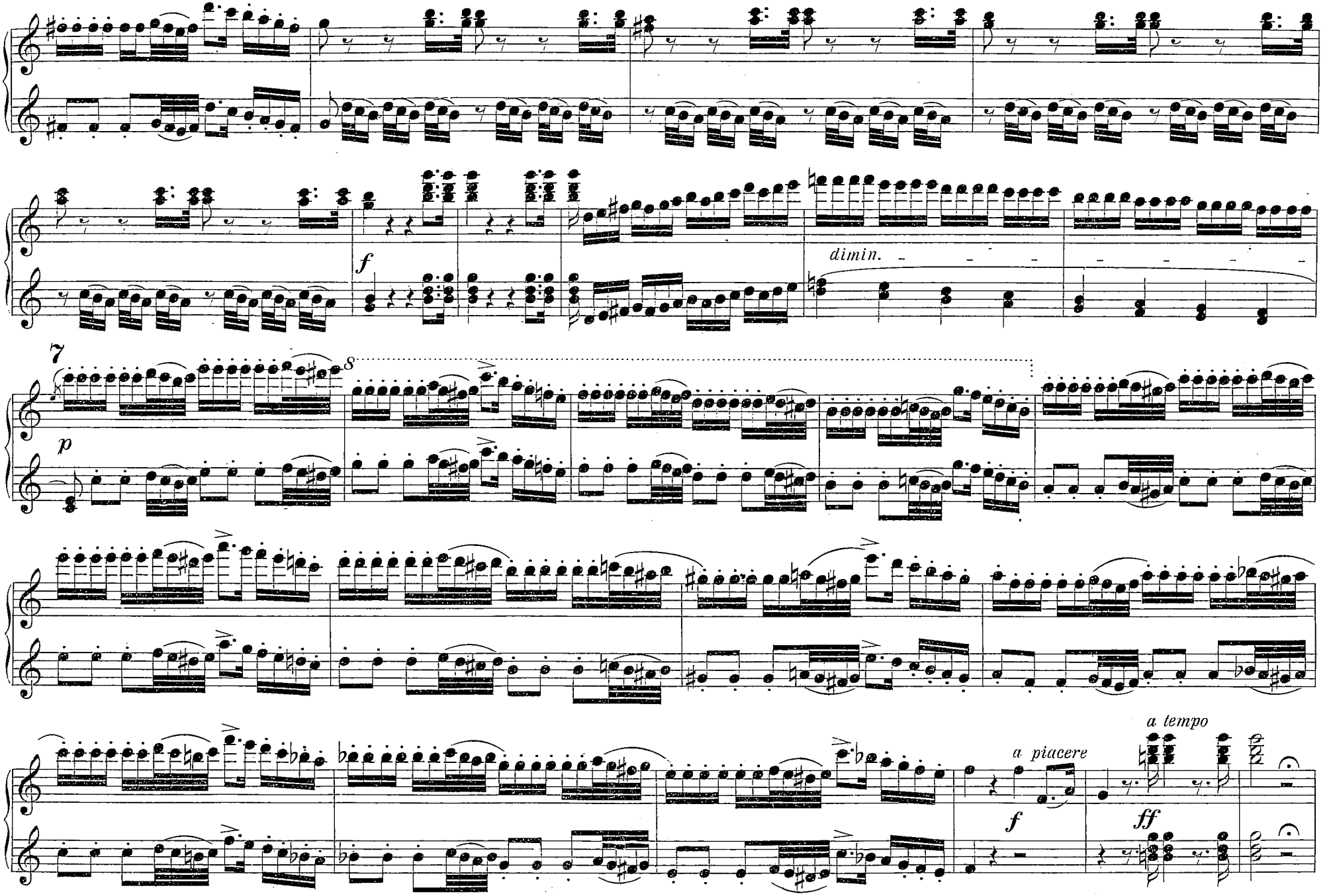

fp
f
3
3
3
f
p
3
f
3
3
f
p
3
3
4
f
1
p
Andante.
p
rall.
p

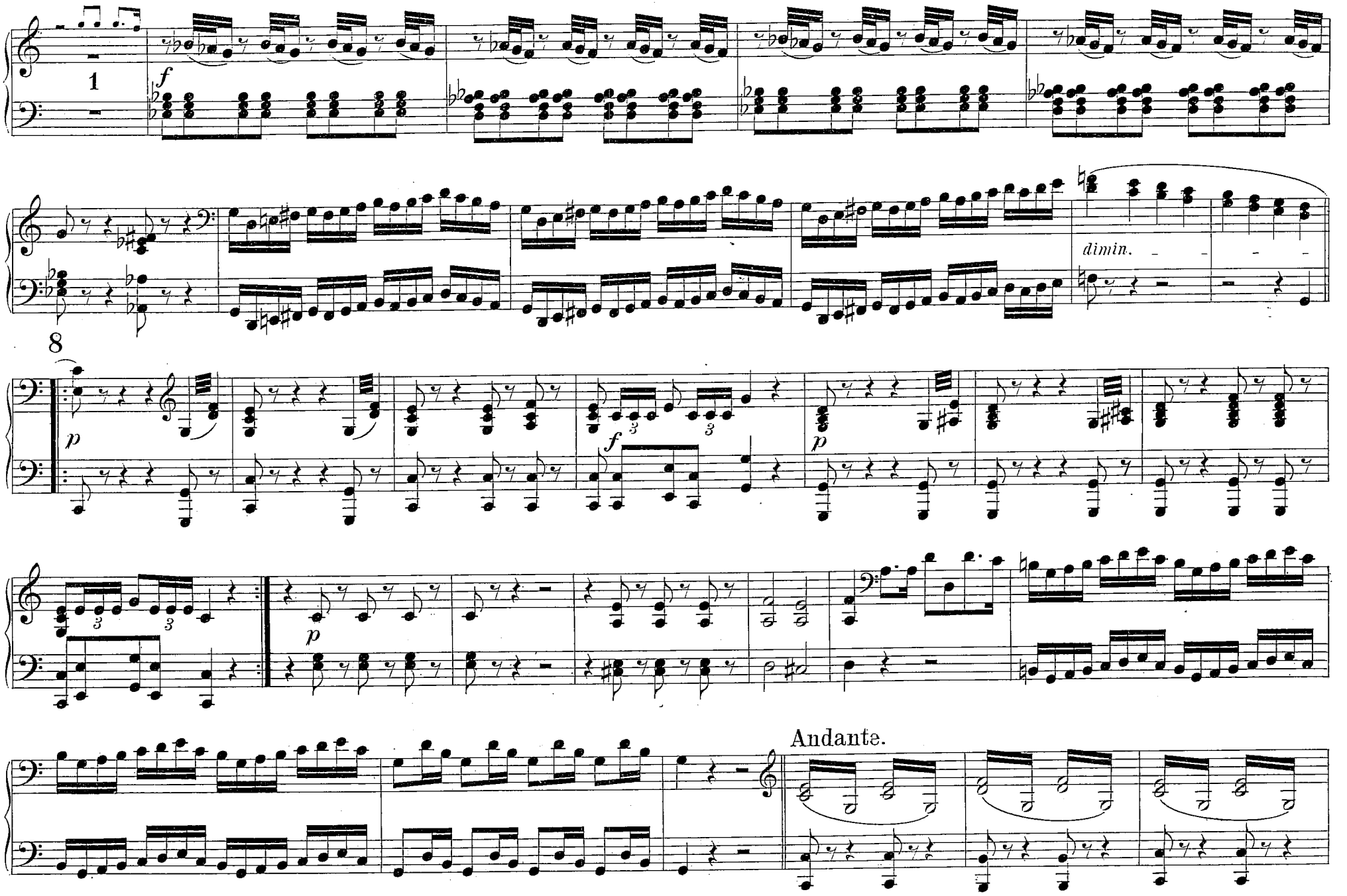

Andante.
rallent.
p dolce

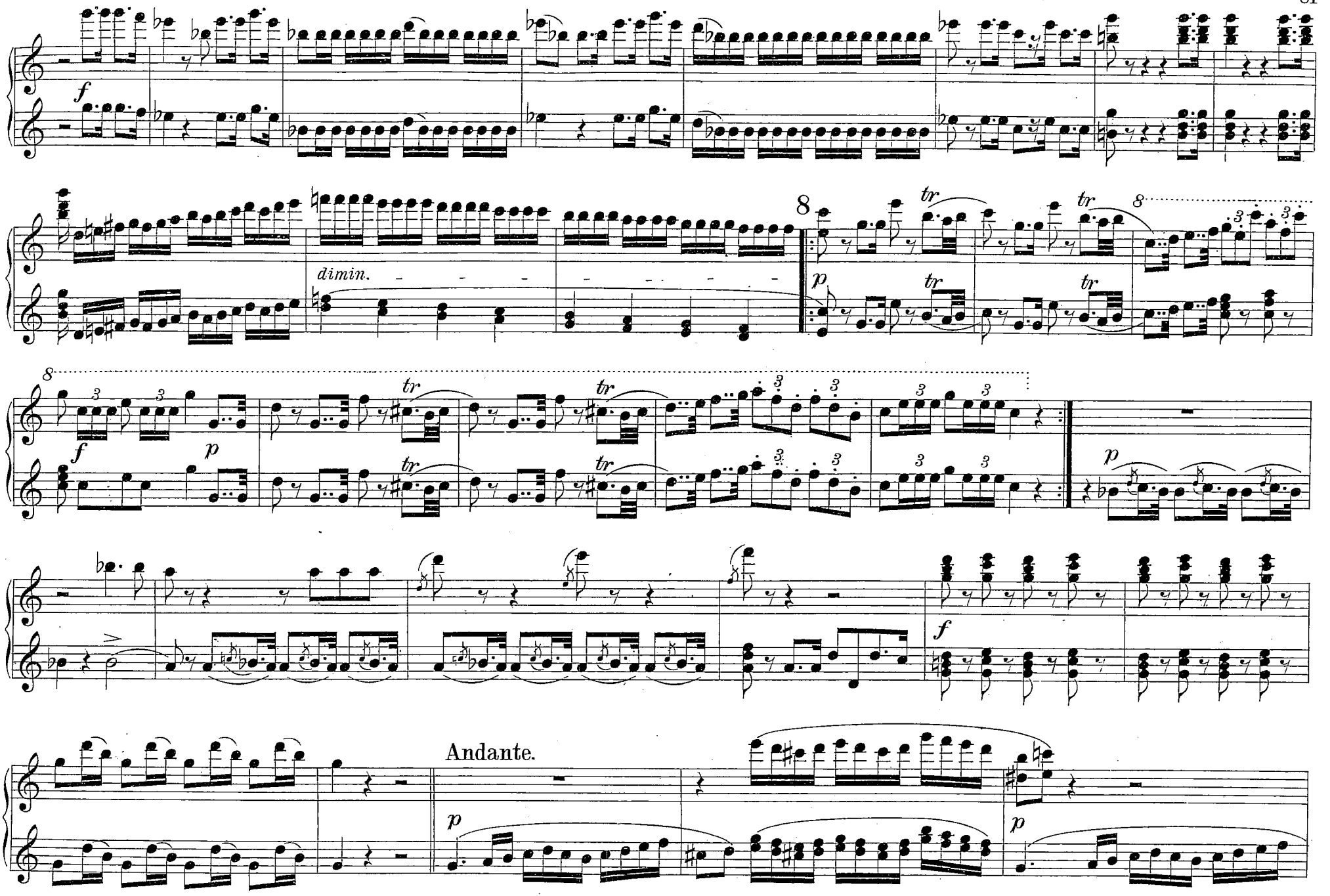

5
cresc.
f
p
f
p
f
p
6
Tempo I.
fp
staccato
fp stacc.

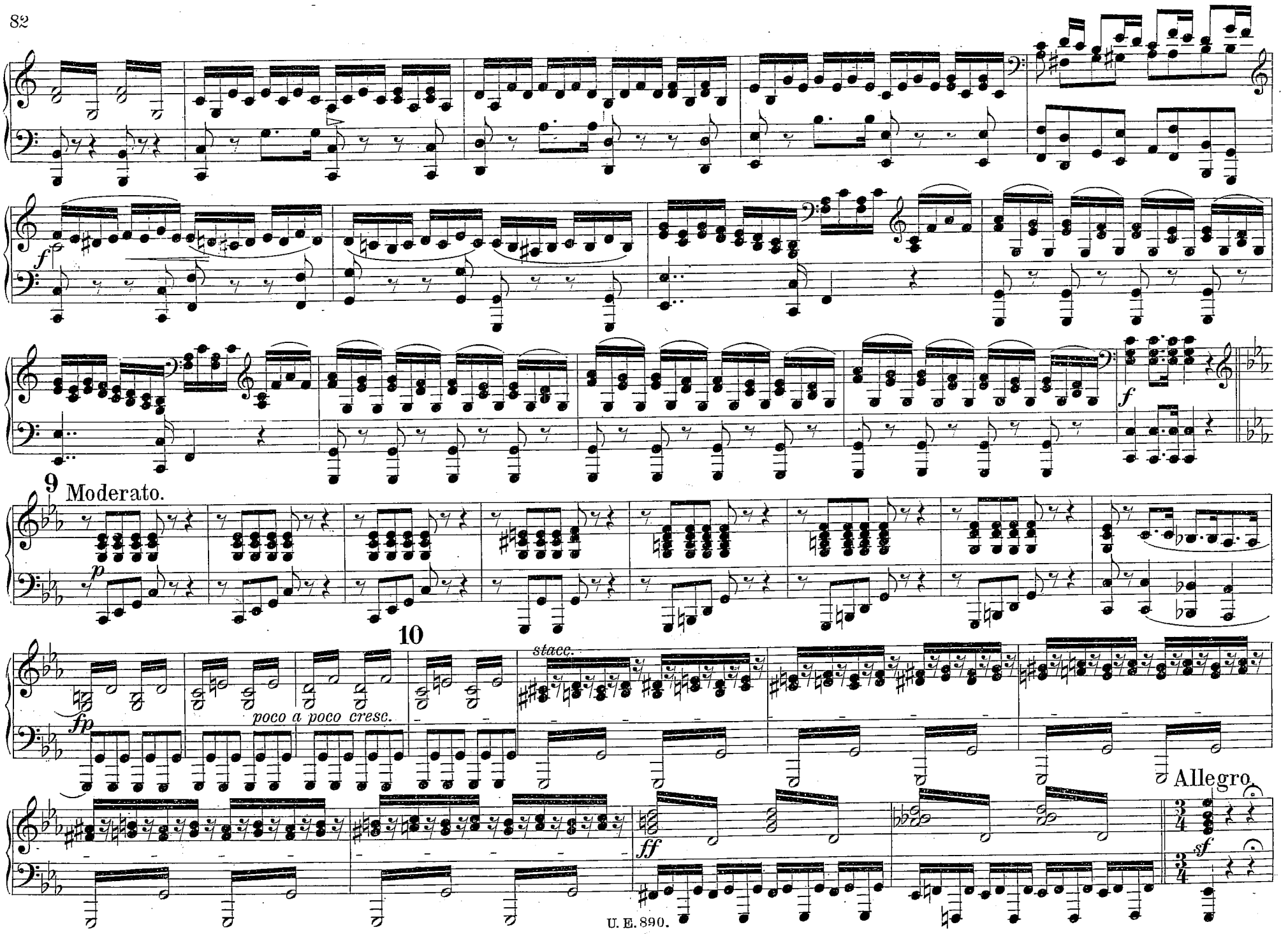

cresc.
5
f
p
f
p
f
p
6 Tempo I.
f
fp
fp

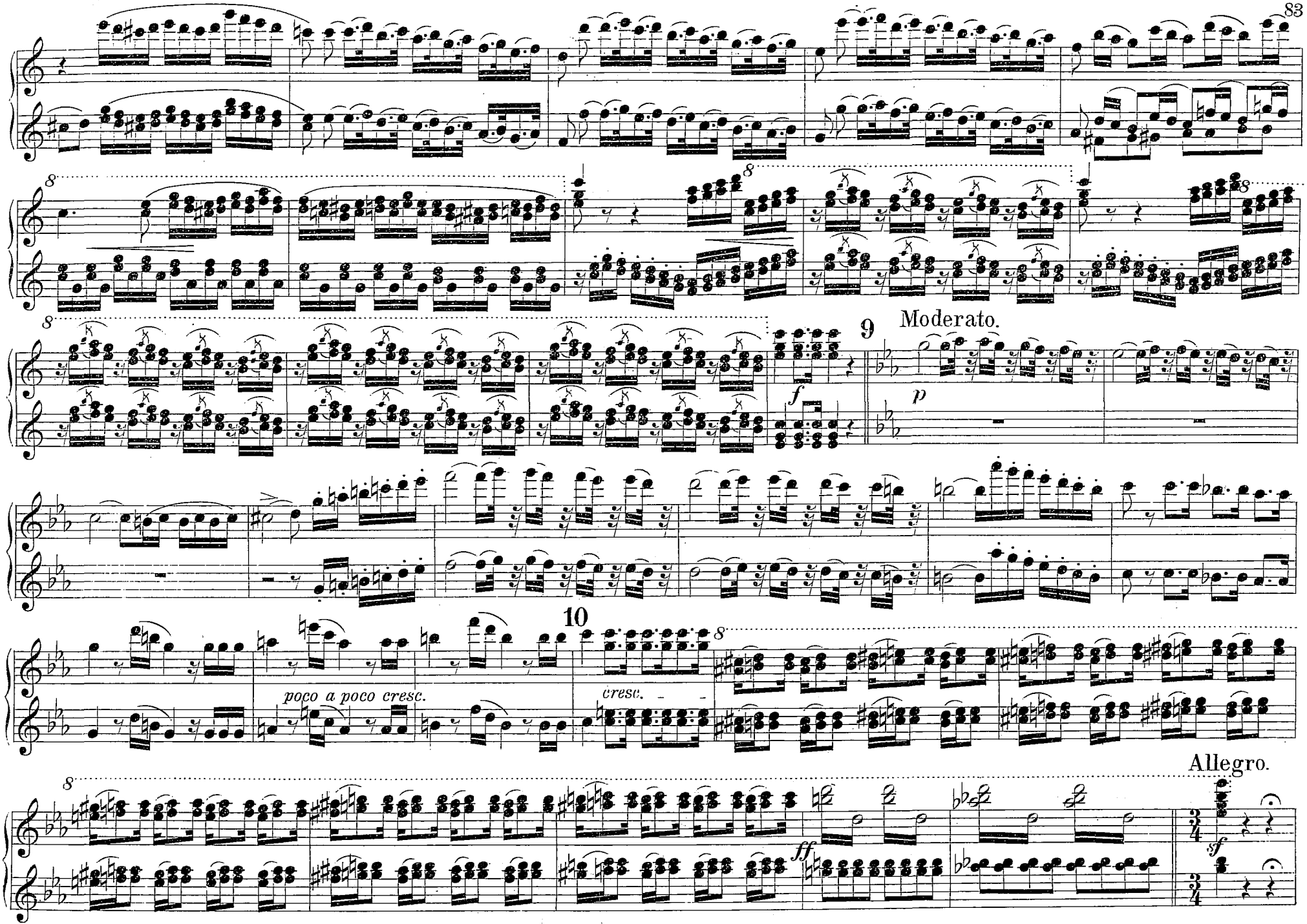

f
dimin.
7
p stacc.
a piacere
a tempo
ff

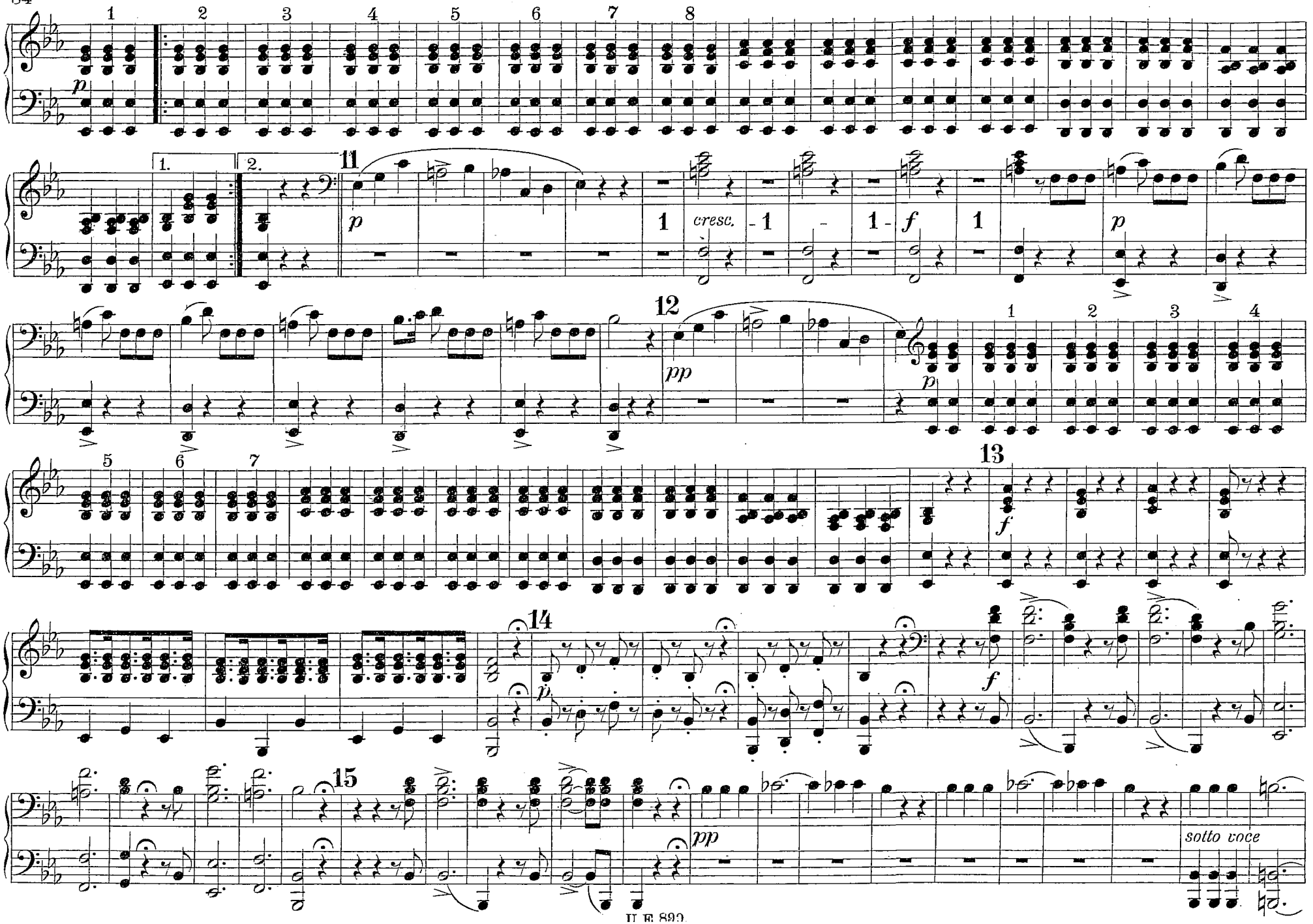

f
dimin.
7
8
p
a piacere
f
a tempo
ff

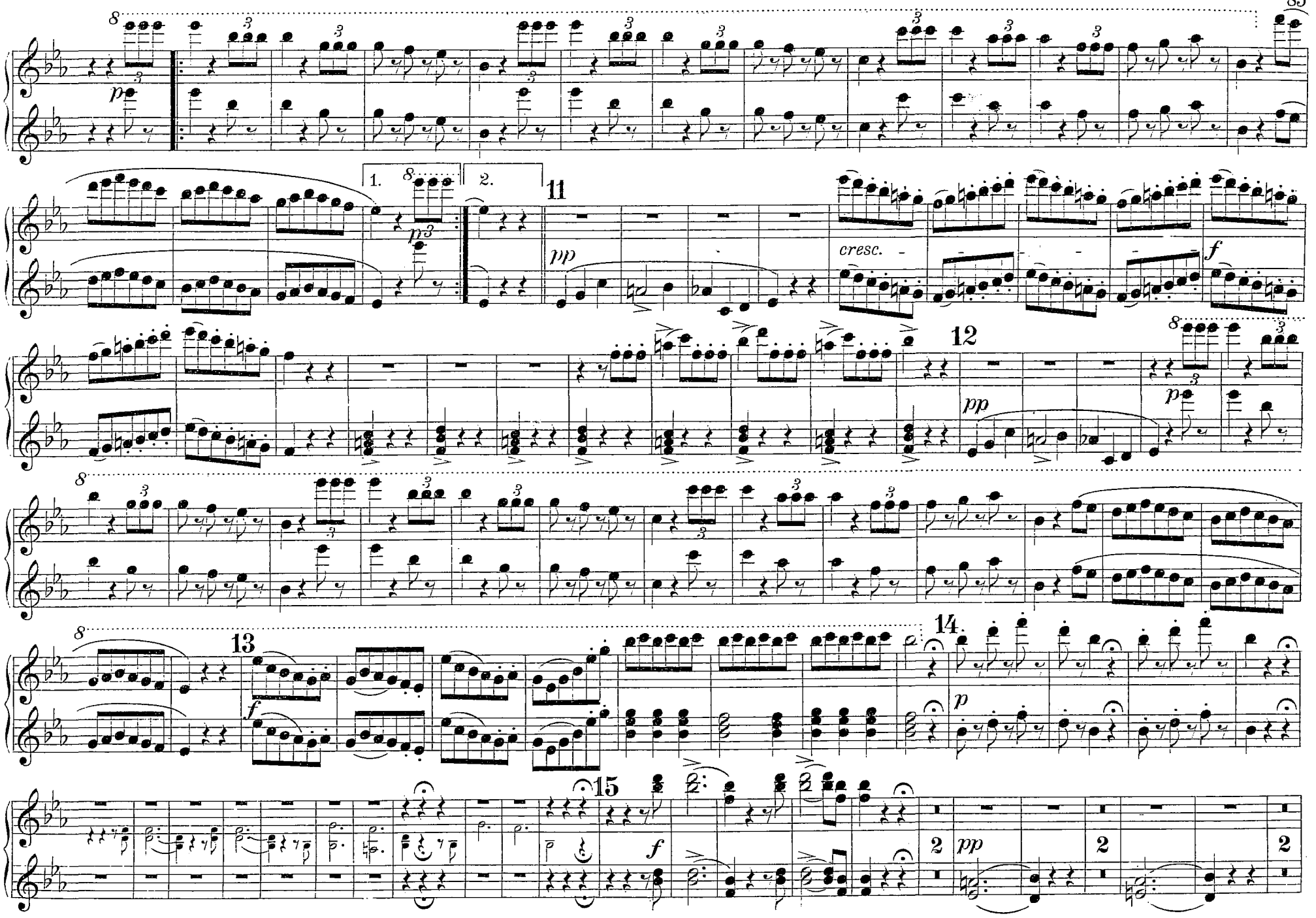

1
f
dimin.
8
p
f
3
3
p
3
3
p
Andante.

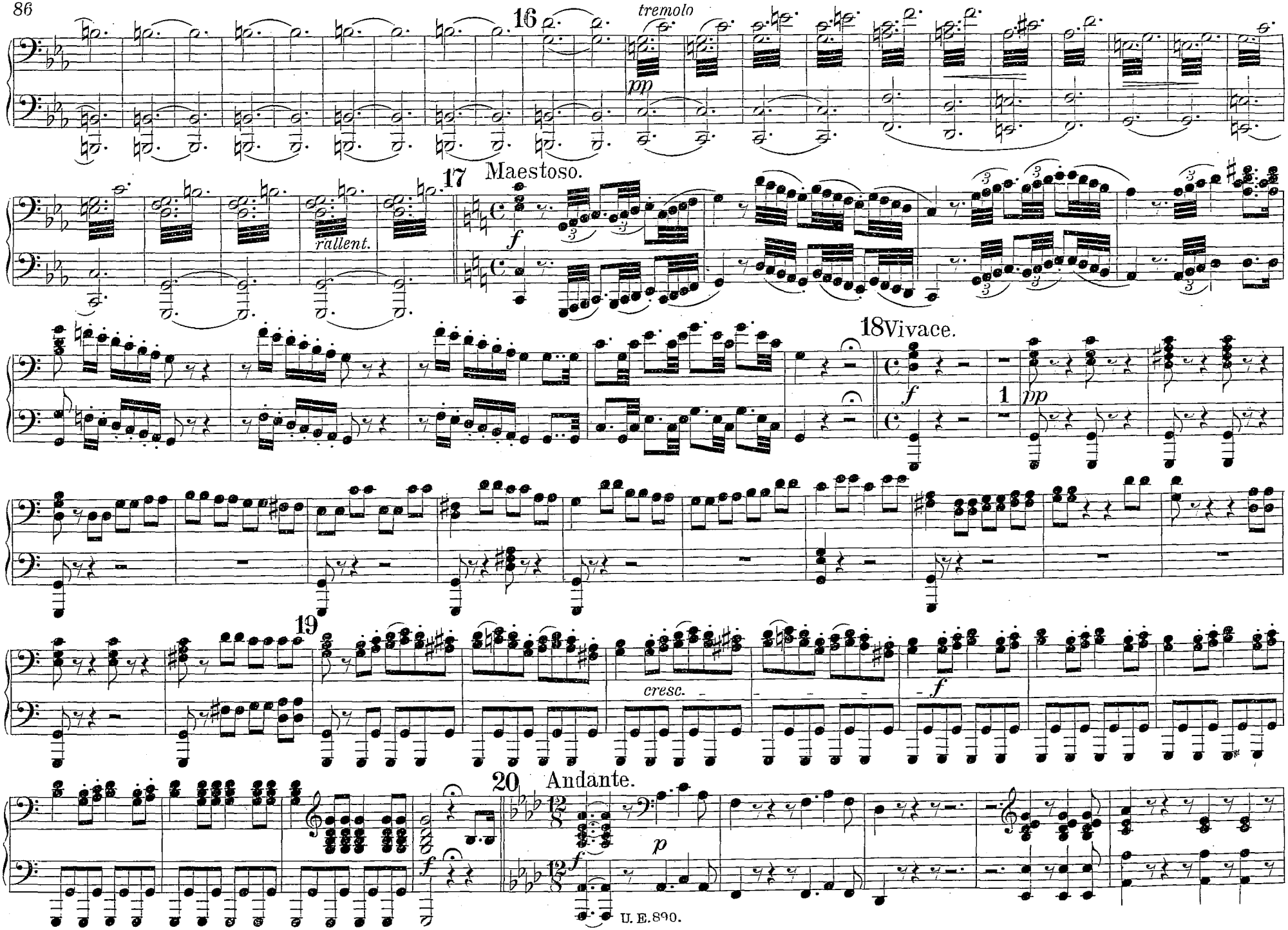

f
dimin.
8
tr
p
Andante.

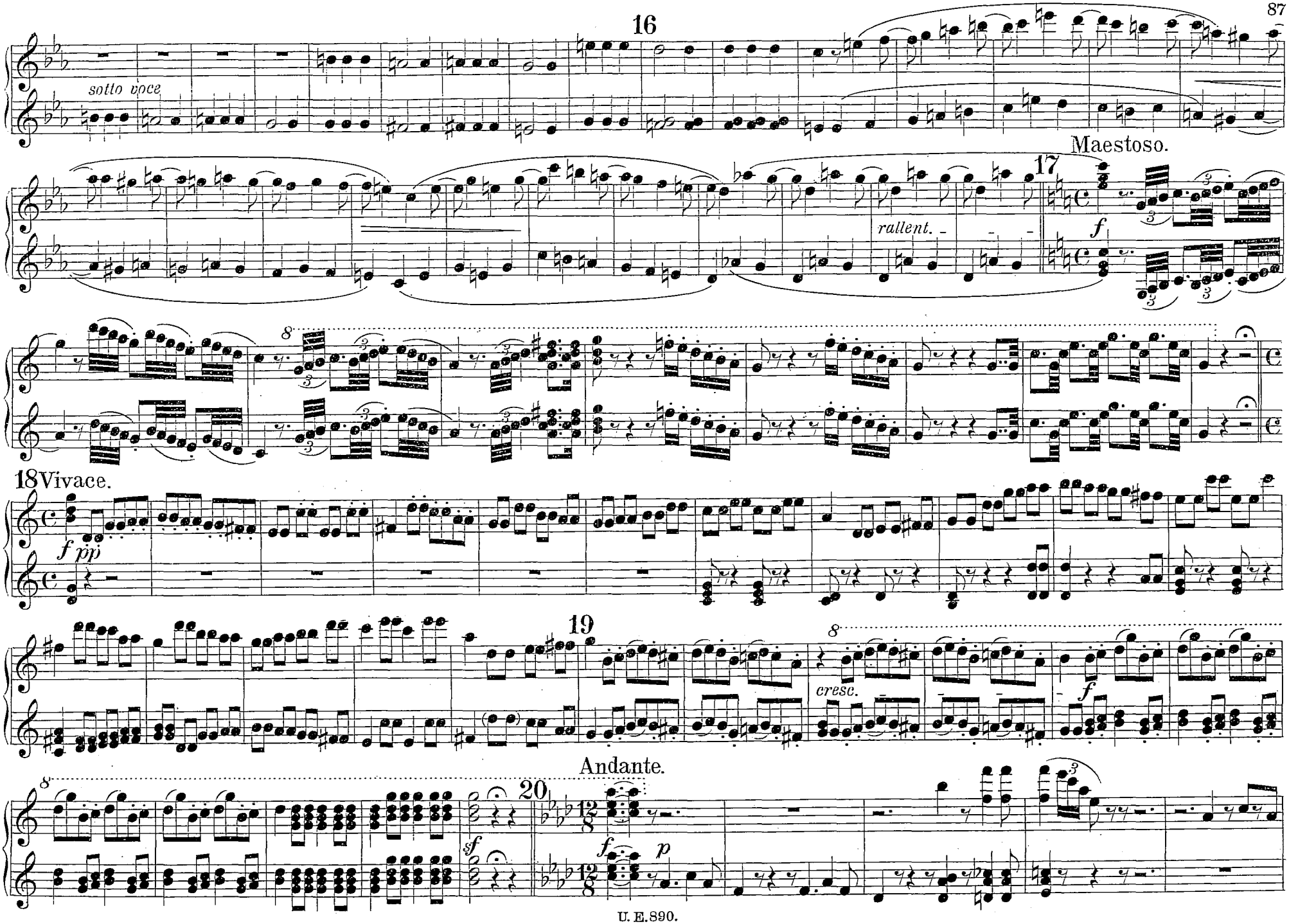

f
f
9
Moderato.
p
10
stacc.
fp
poco a poco cresc.
ff
Allegro.
sf

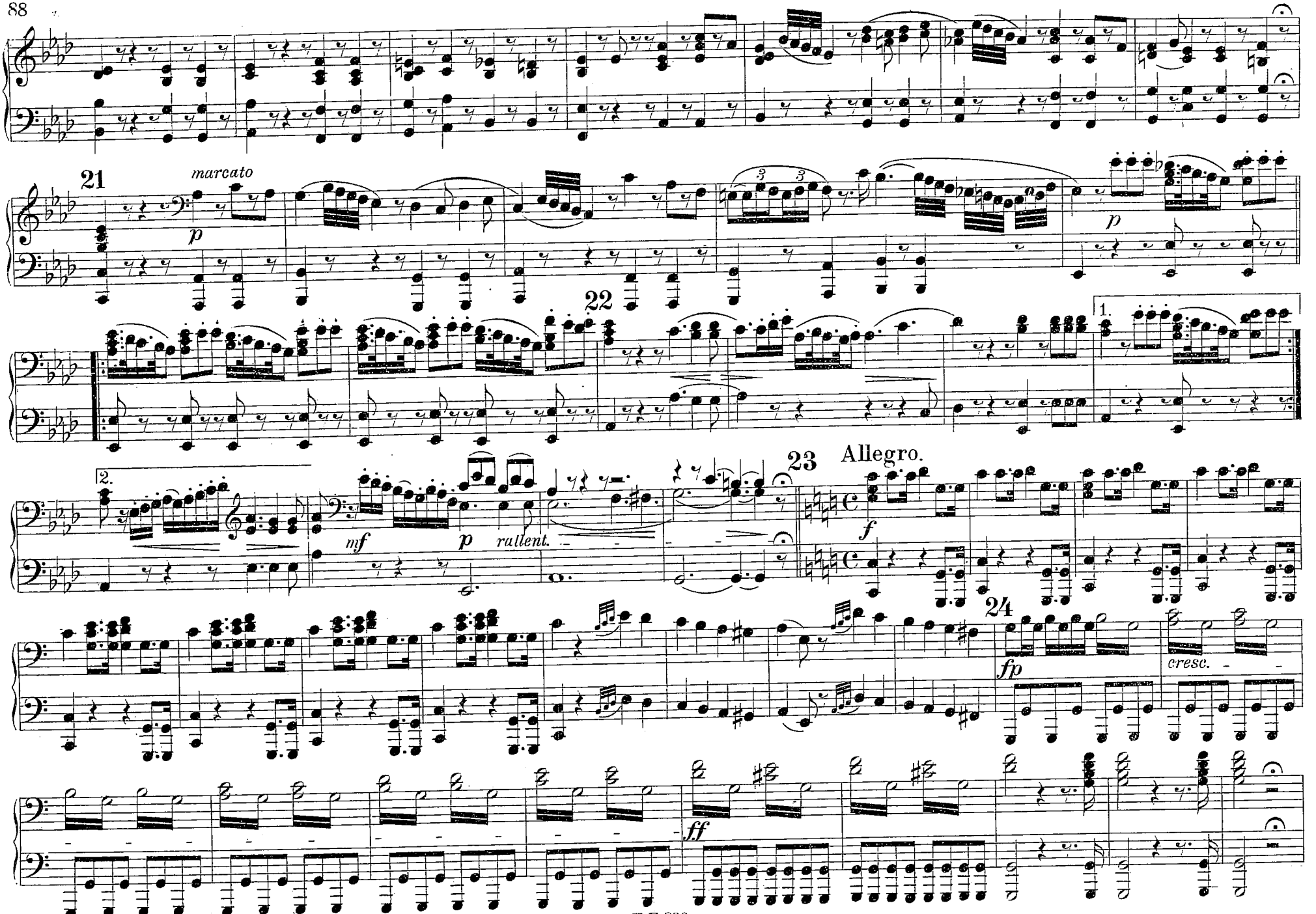

8
8
8
8
9
Moderato.
f
p
10
poco a poco cresc.
cresc.
8
Allegro.
8
ff
sf

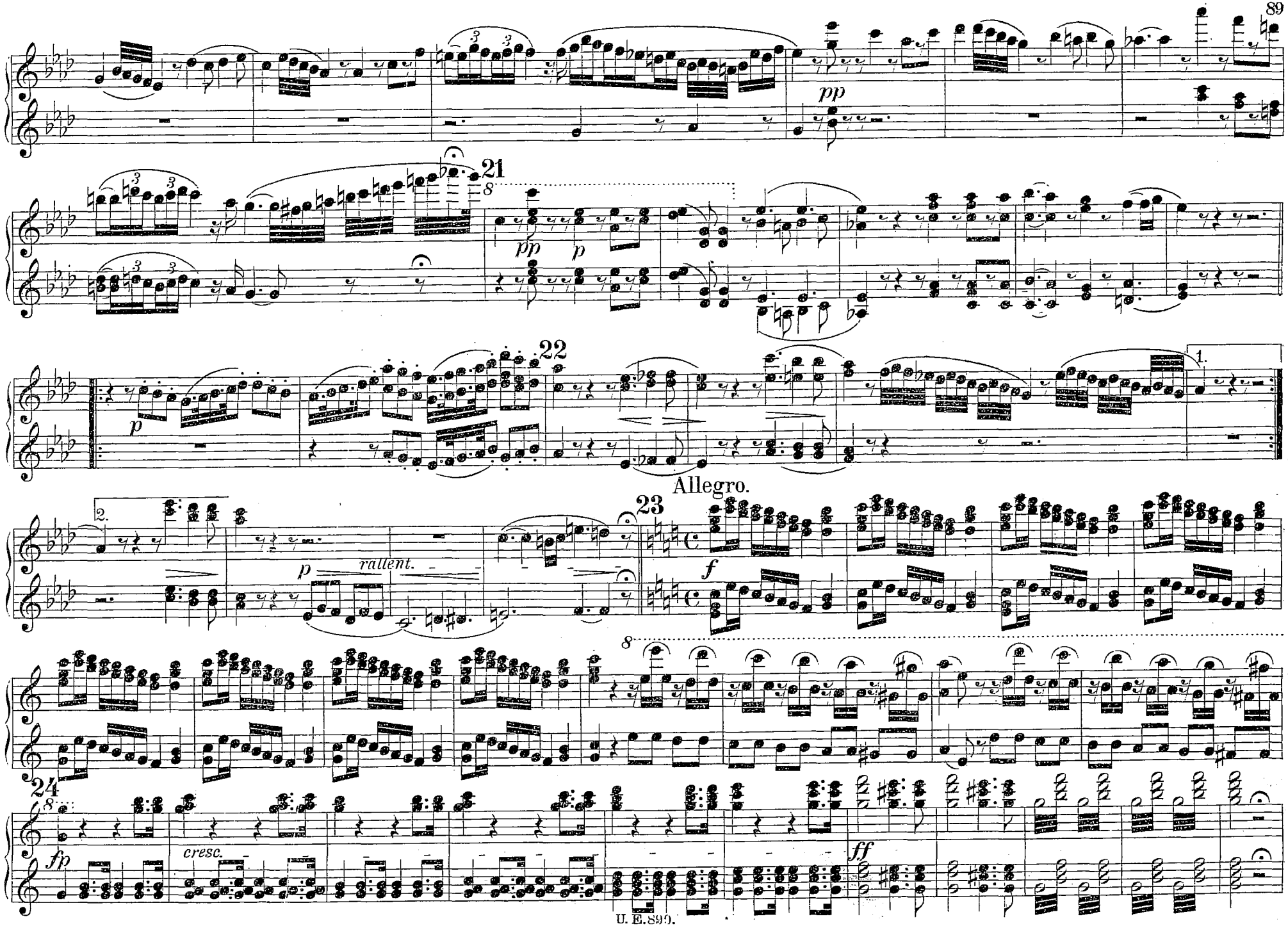

1
2
3
4
5
6
7
8
p
1.
2.
11
p
1
cresc.
1
1
f
1
p
12
pp
p
1
2
3
4
5
6
7
13
f
14
p
f
15
pp
sotto voce

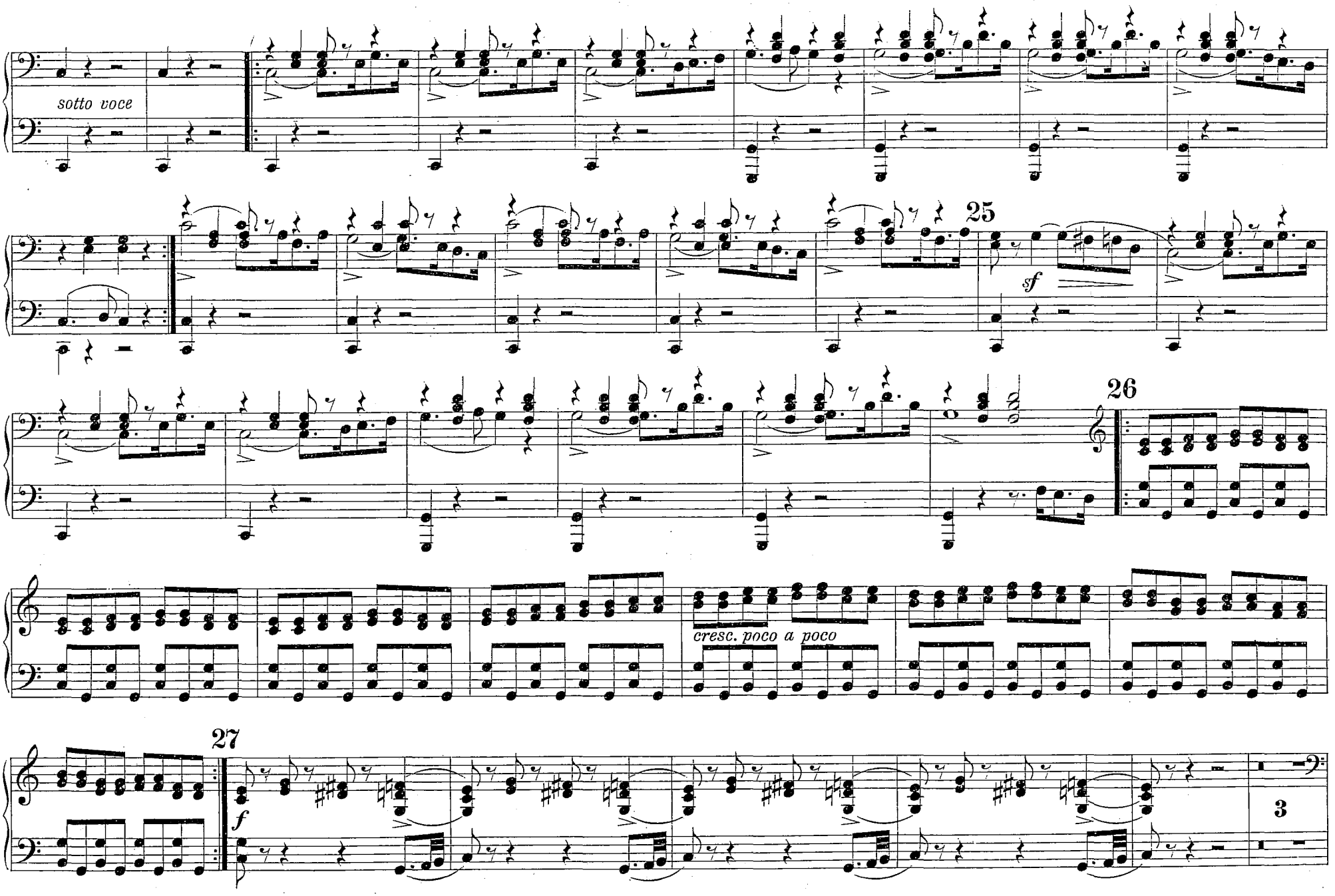

1.
2.
11
12
13
14
15
p
pp
cresc.
f
2
2
2

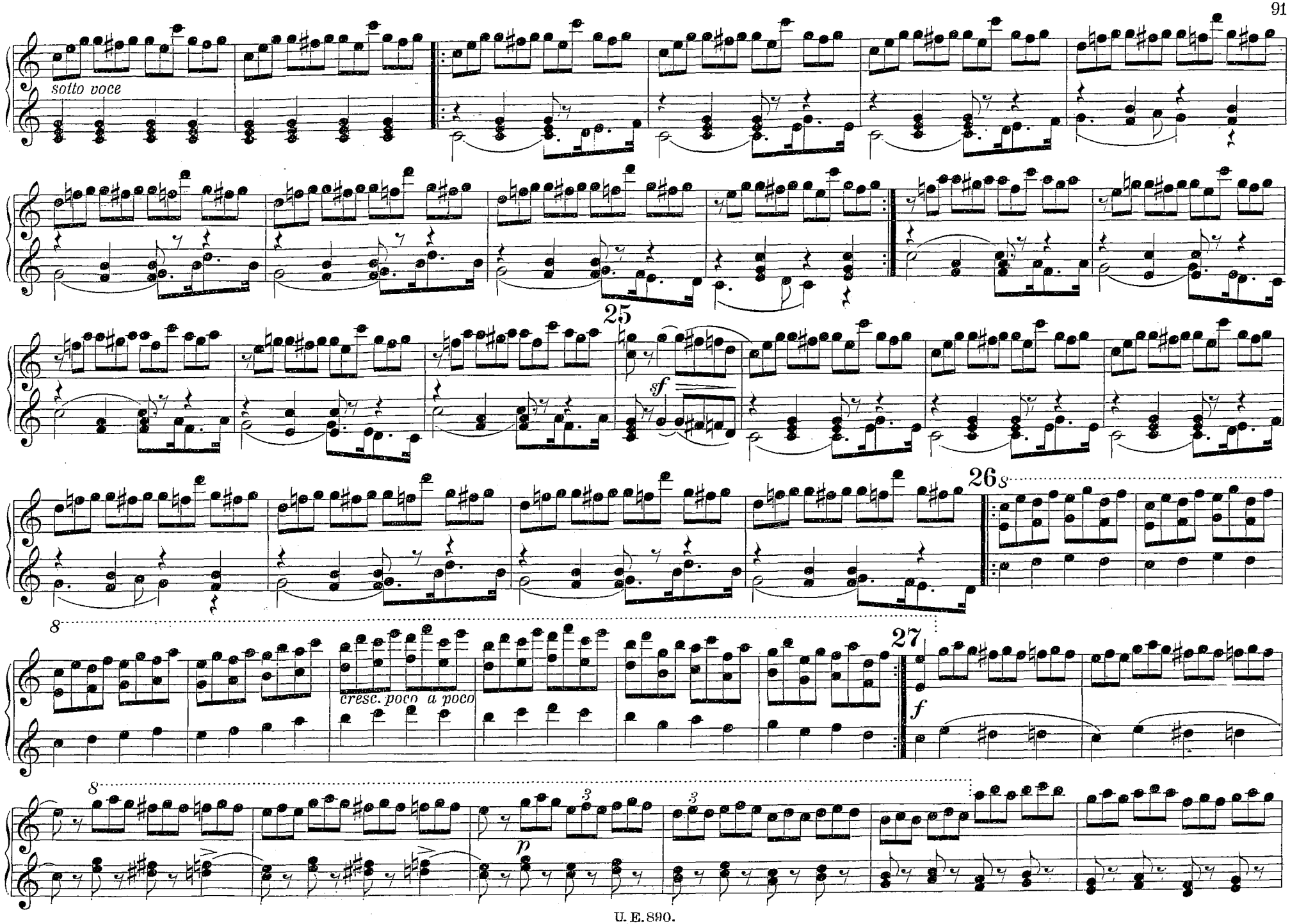

16
tremolo
pp
17 Maestoso.
rallent.
f
18 Vivace.
f
1
pp
19
cresc.
f
20 Andante.
f
p
f

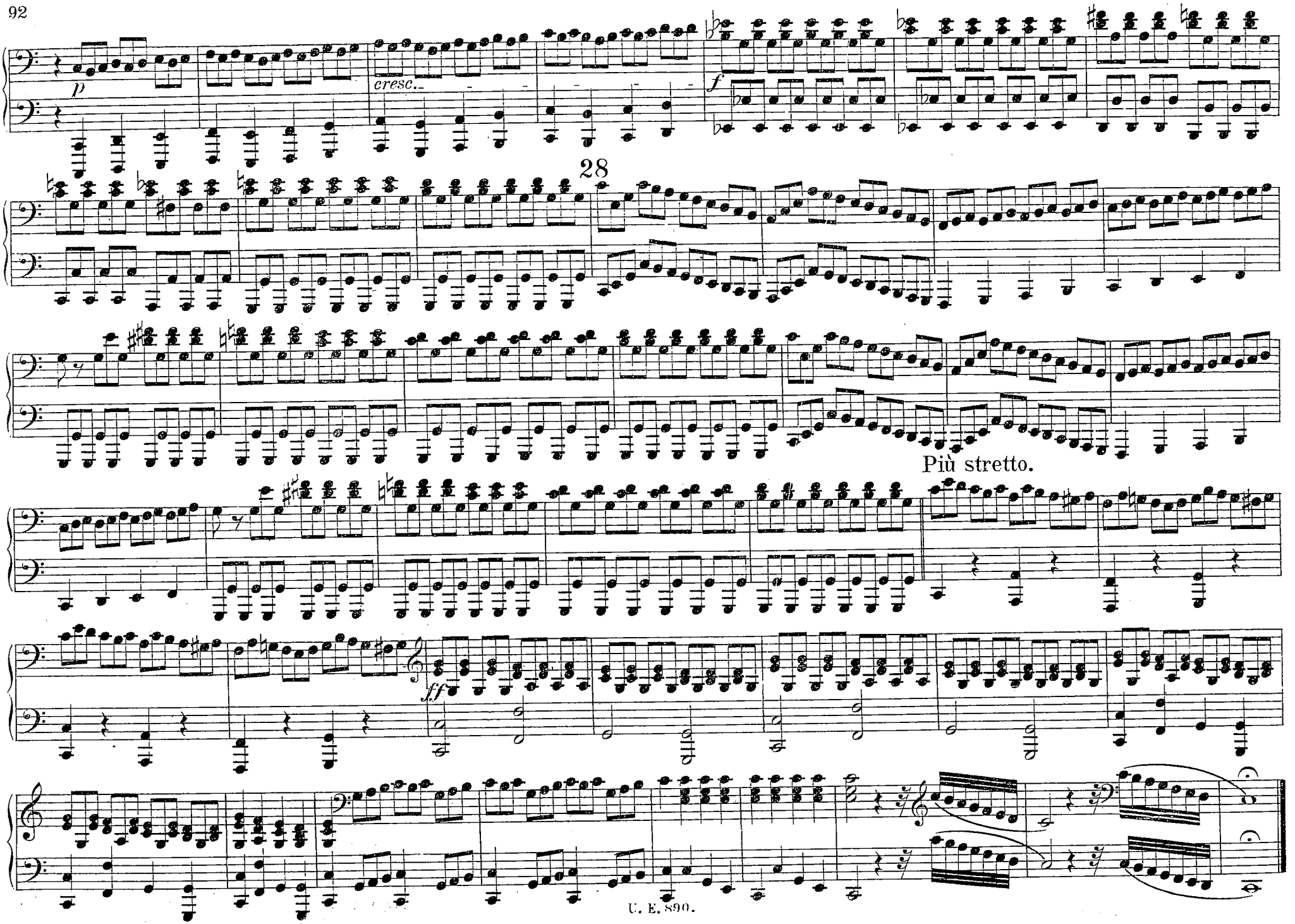

16
sotto voce
Maestoso.
17
rallent.
f
8
18 Vivace.
f pp
19
8
cresc.
f
Andante.
8
20
sf
f
p

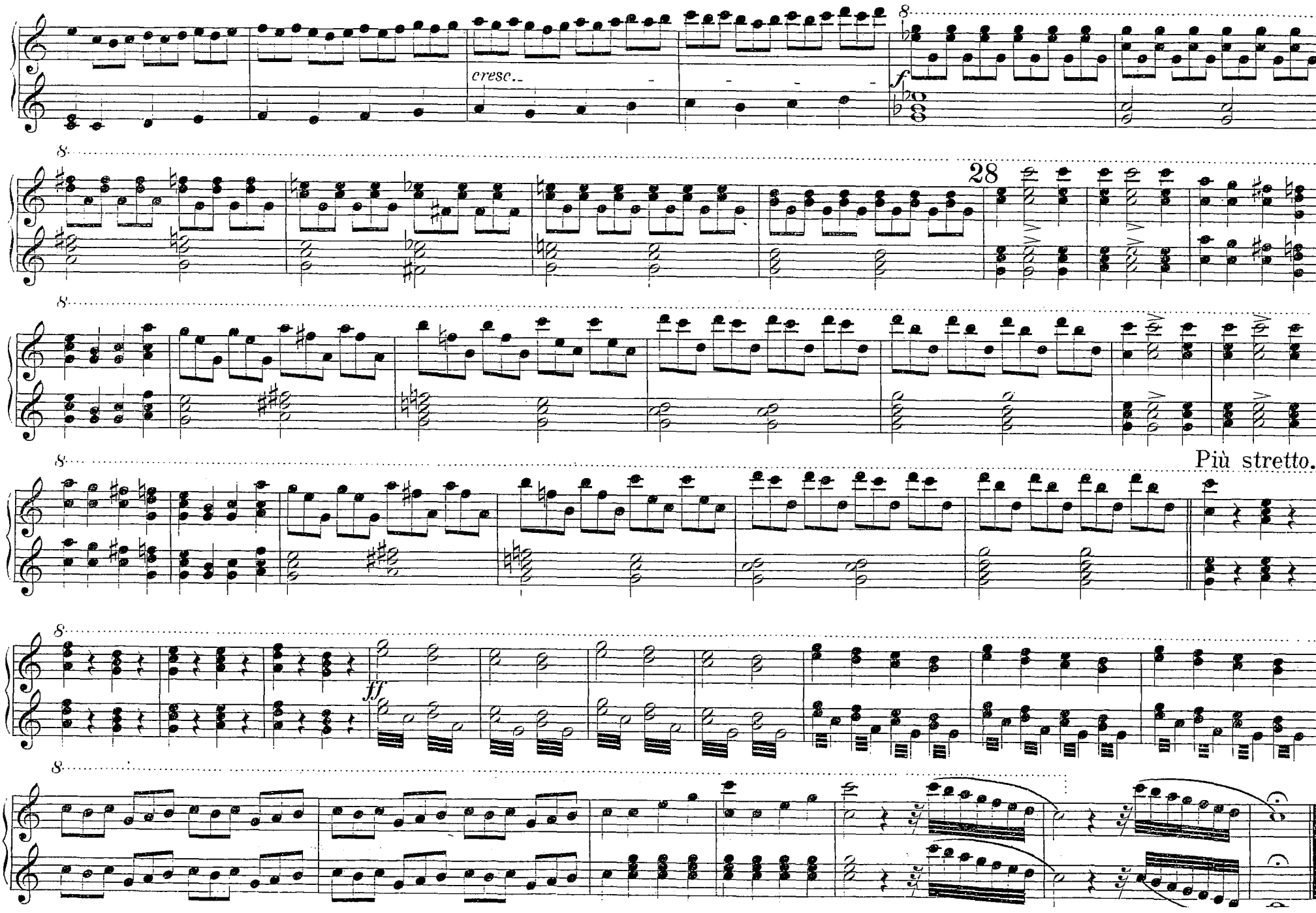

21
marcato
p
p
22
1.
2.
mf
p
rallent.
23
Allegro.
f
24
fp
cresc.
ff


pp
21
8
pp
p
22
p
1.
2.
Allegro.
23
p
rallent.
f
8
24
8
fp
cresc.
ff


sotto voce
25
sf
26
cresc. poco a poco
27
f
3


sotto voce
25
sf
26
8
cresc. poco a poco
27
f
8
3
3
p


p
cresc.
f
28
Più stretto.
ff

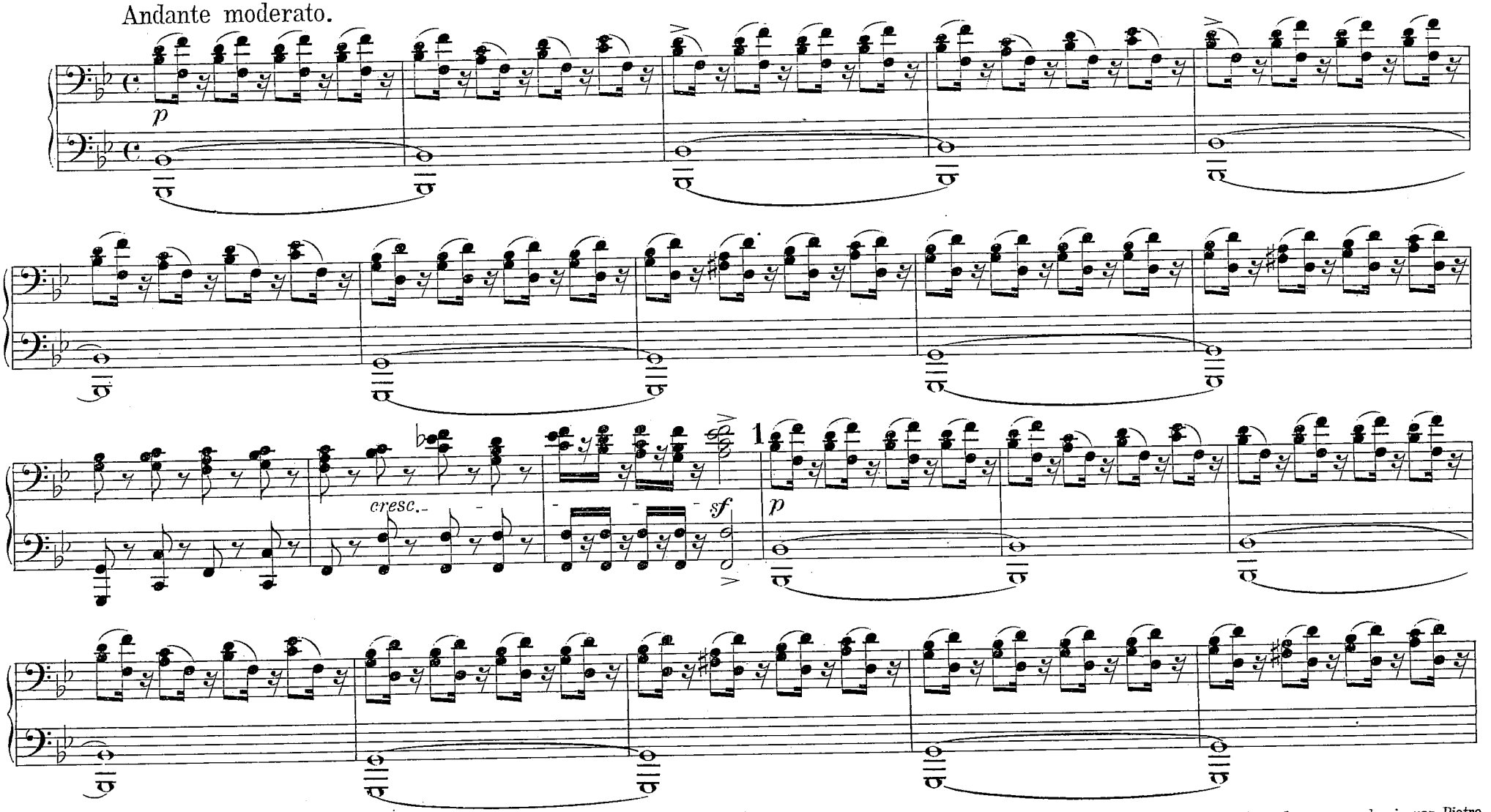

cresc.
f
28
Più stretto.
ff

Zweiter Akt.

9. DUETT.*)

Glück und Huld, mein Herr, zum Grusse!
Pace e gioja sia con voi!

Andante moderato.



*) Den zweiten Akt eröffnet häufig eine Arie des Bartolo: „Hier fehlt mir ein halber Bogen.“ – „Qui mi manca un mezzo foglio.“ Dieselbe wurde in die vorliegende Bearbeitung nicht aufgenommen, da sie von Pietro Romano componiert und dem „Barbier“ – allerdings mit Zustimmung Rossini's – als „Einlage“ hinzugefügt worden ist.

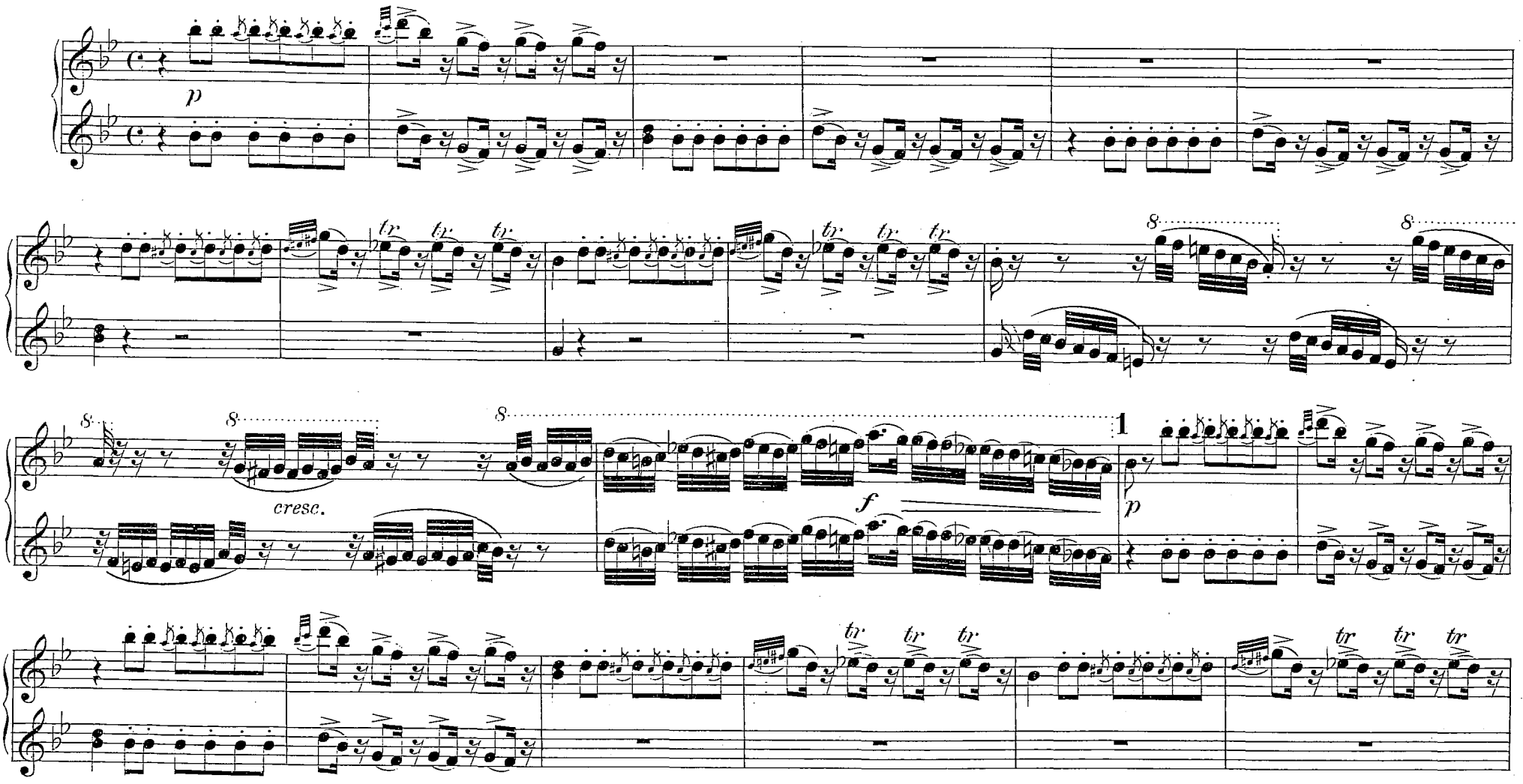
Zweiter Akt.

9. Duett.*)

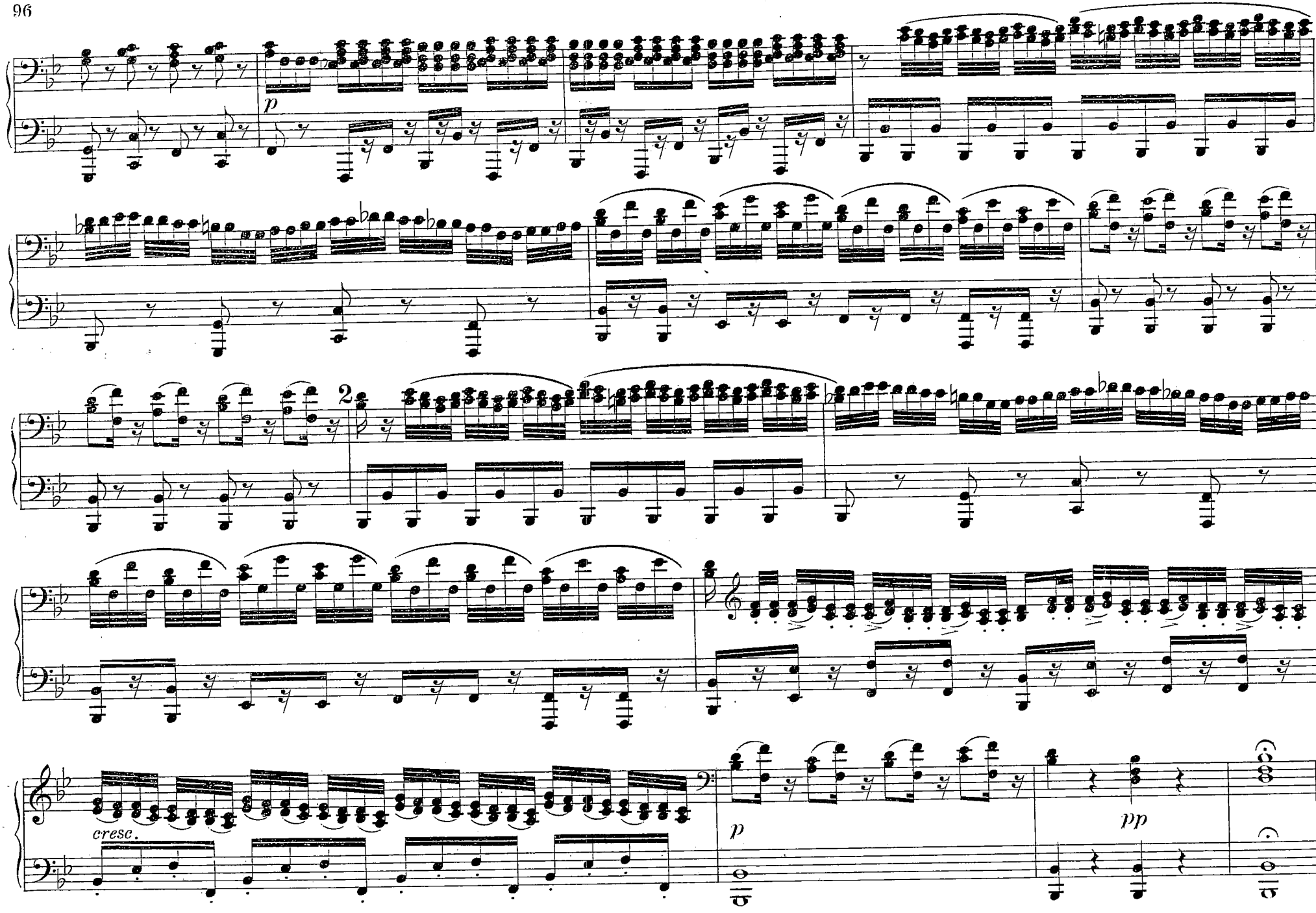
Glück und Huld, mein Herr, zum Grusse!

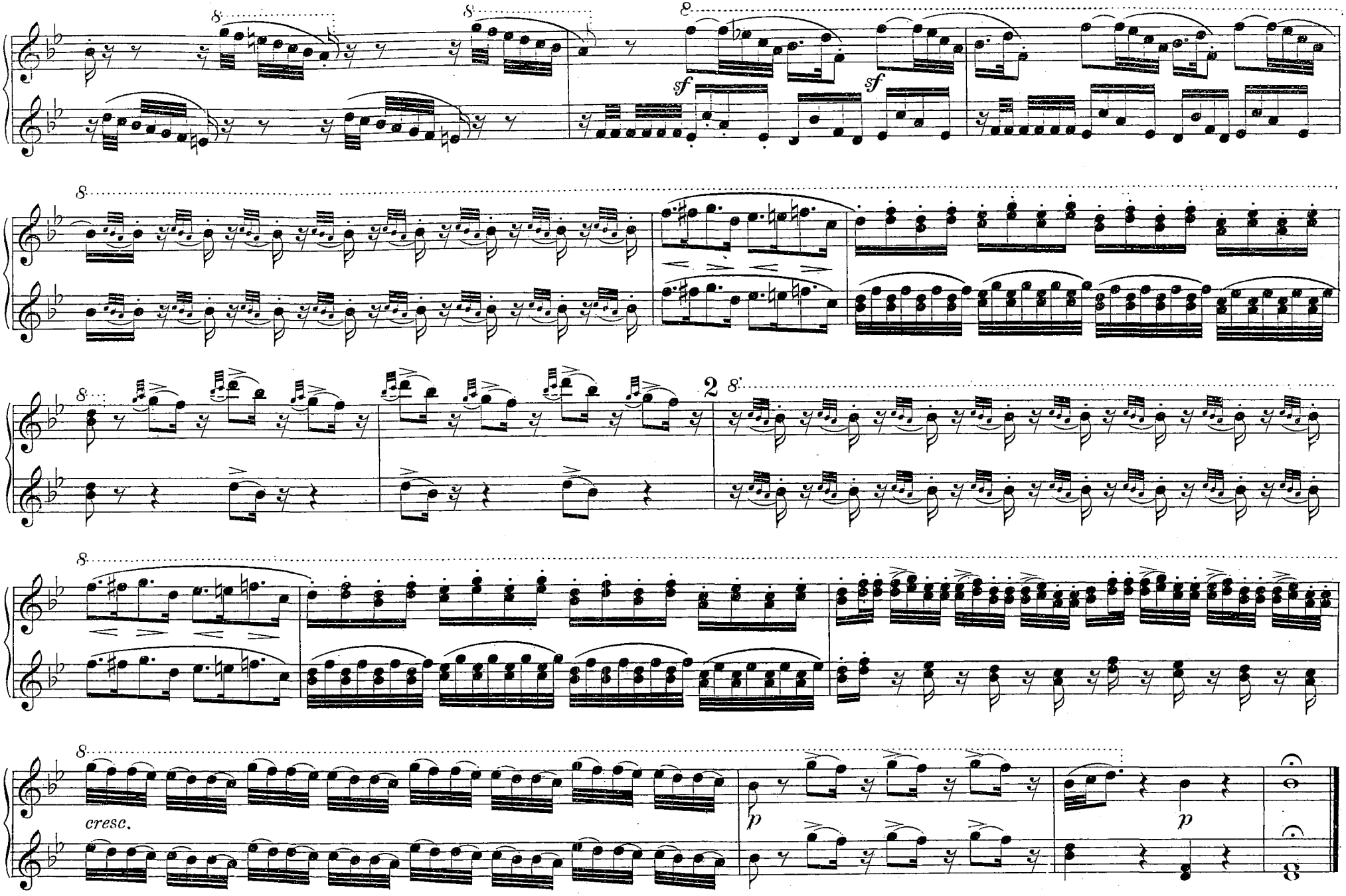
Pace e gioja sia con voi!

Andante moderato.



*) Den zweiten Akt eröffnet häufig eine Arie des Bartolo: „Hier fehlt mir ein halber Bogen!“ „Qui mi manca un mezzo foglio.“ Dieselbe wurde in die vorliegende Bearbeitung nicht aufgenommen, da sie von Pietro Romano componiert und dem „Barbier“ – allerdings mit Zustimmung Rossini's als „Einlage hinzugefügt worden ist.

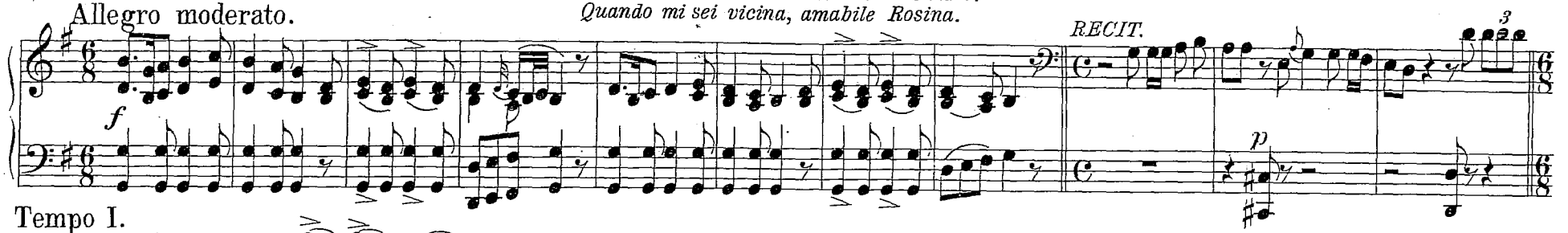

p
2
cresc.
p
pp


8
sf
sf
8
8
2
8
8
cresc.
p
p

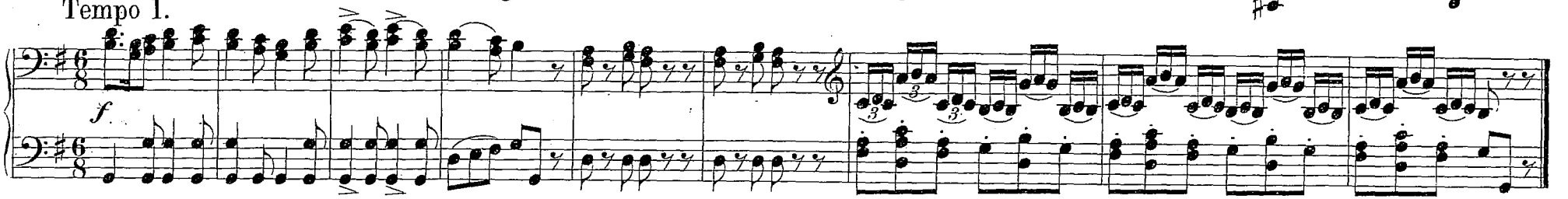
10. Arietta.

Seh' ich die holde Miene der reizenden Rosine.
Quando mi sei vicina, amabile Rosina.

Allegro moderato.



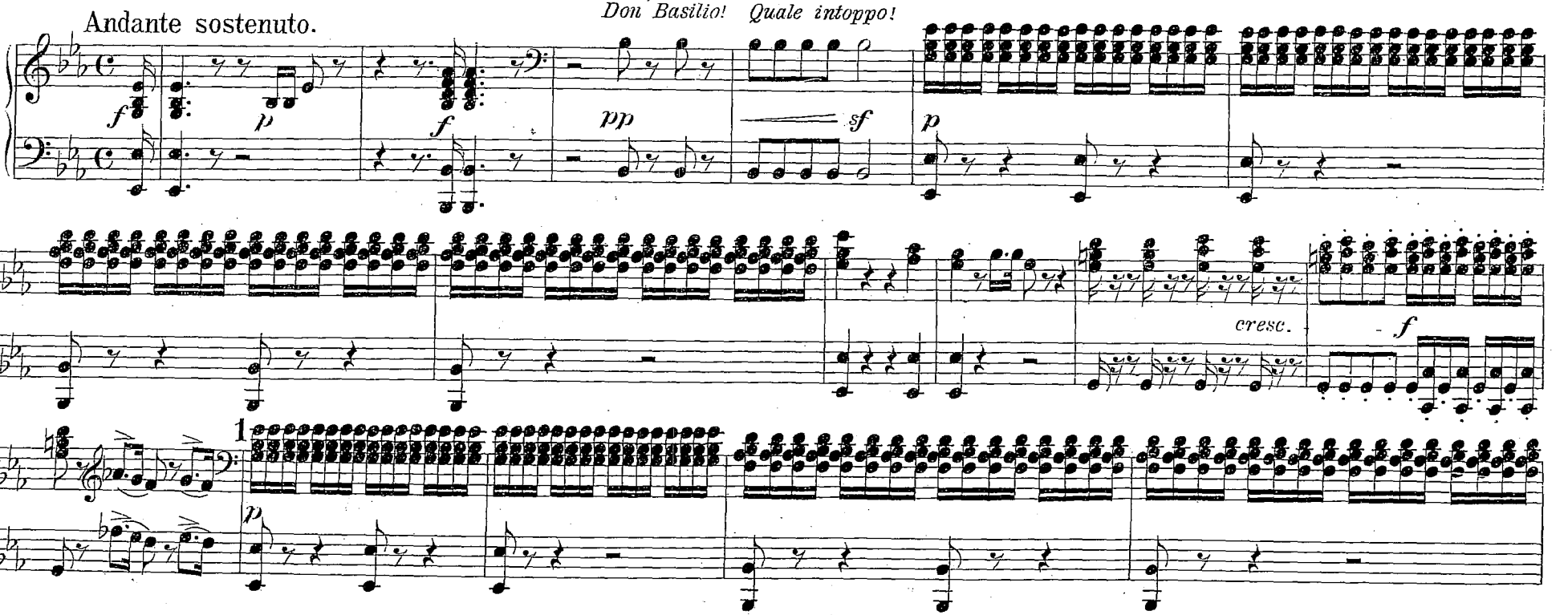
Tempo I.



11. Quintett.

Wie, Basilio! Neue Wirthschaft!
Don Basilio! Quale intoppo!

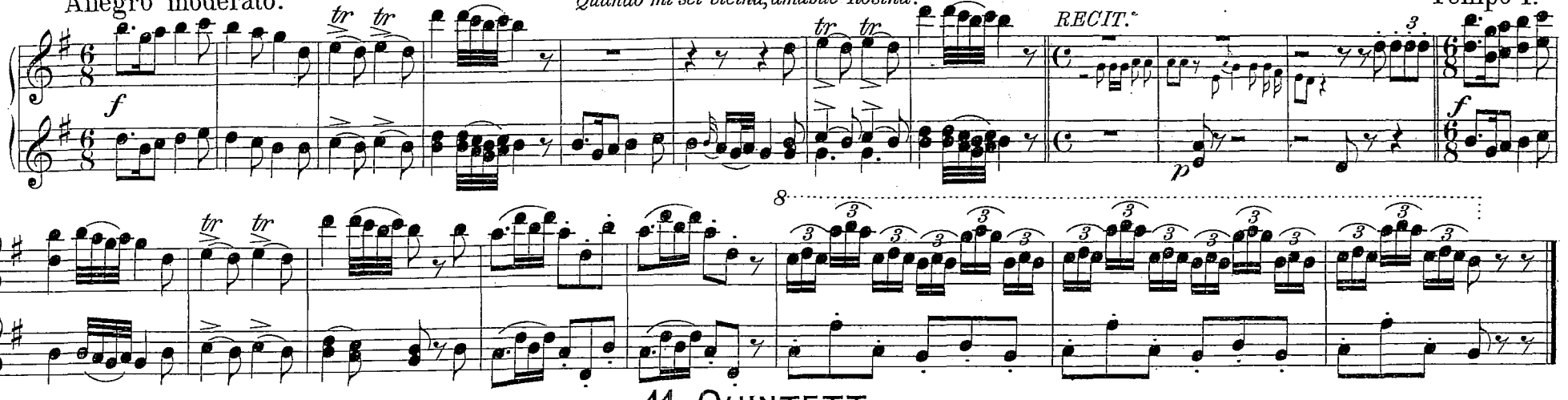
Andante sostenuto.



10. ARIETTA.

Seh' ich die holde Miene der reizenden Rosine.
Quando mi sei vicina, amabile Rosina.

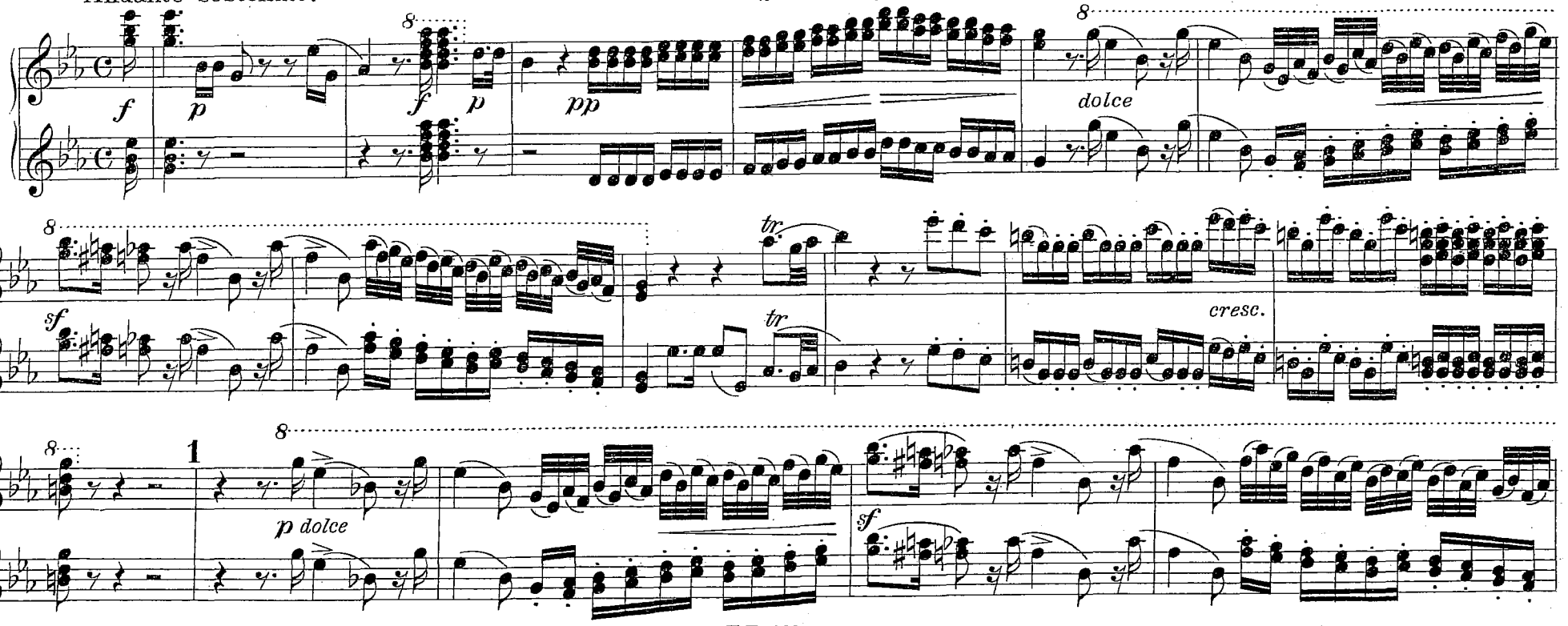
Allegro moderato.

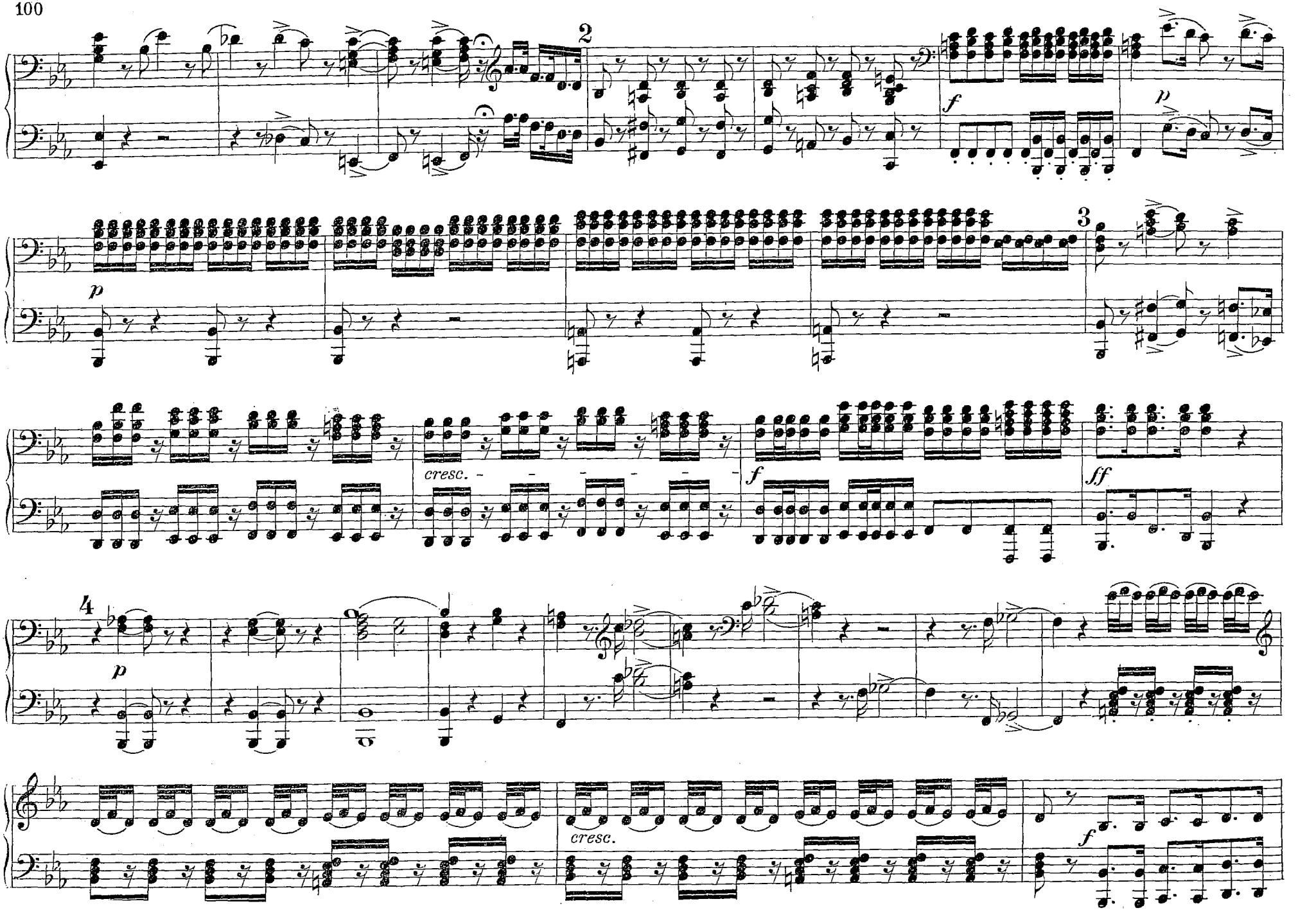


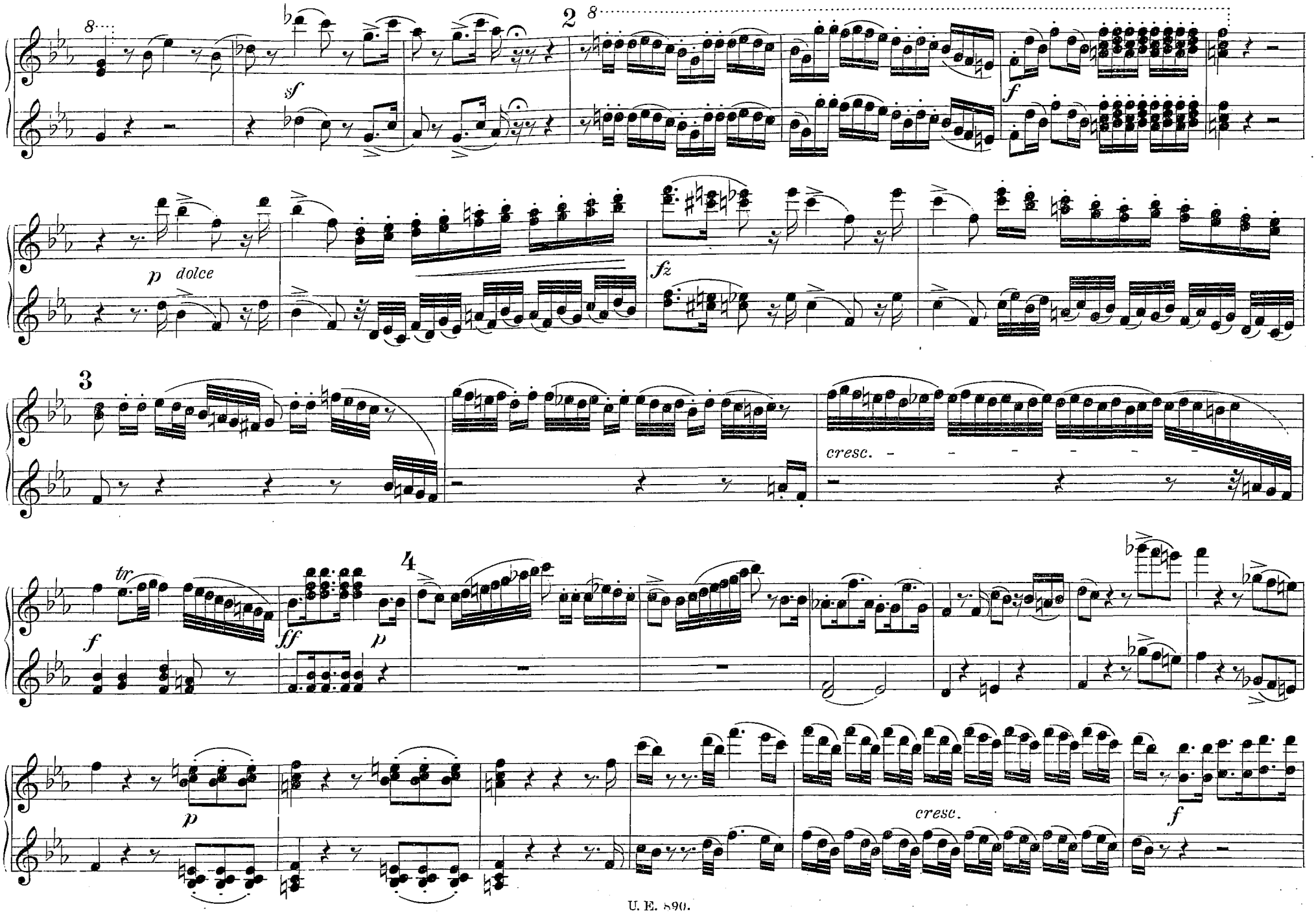
11 QUINTETT

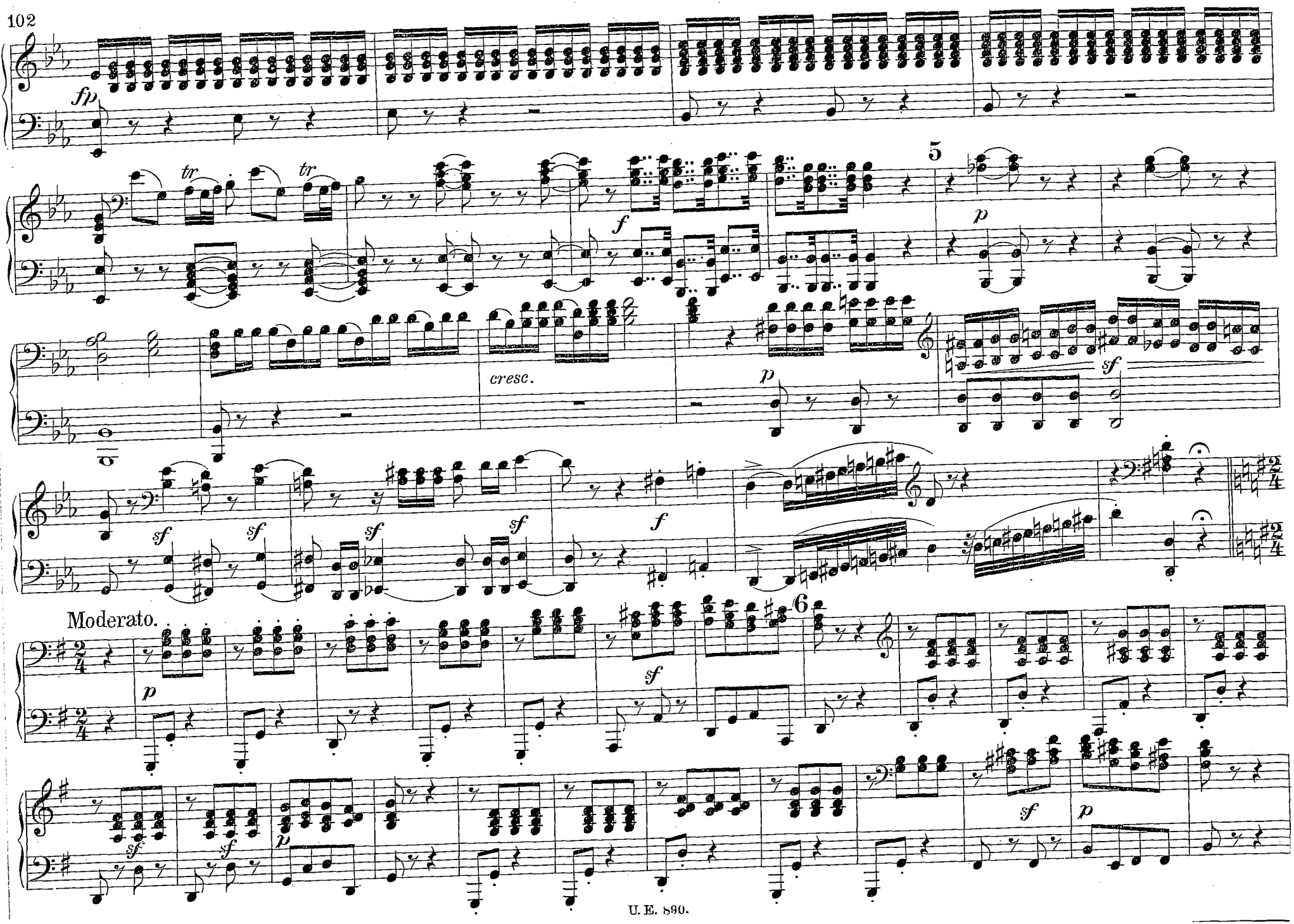
Wie, Basilio! Neue Wirthschaft!
Don Basilio! Quale intoppo!

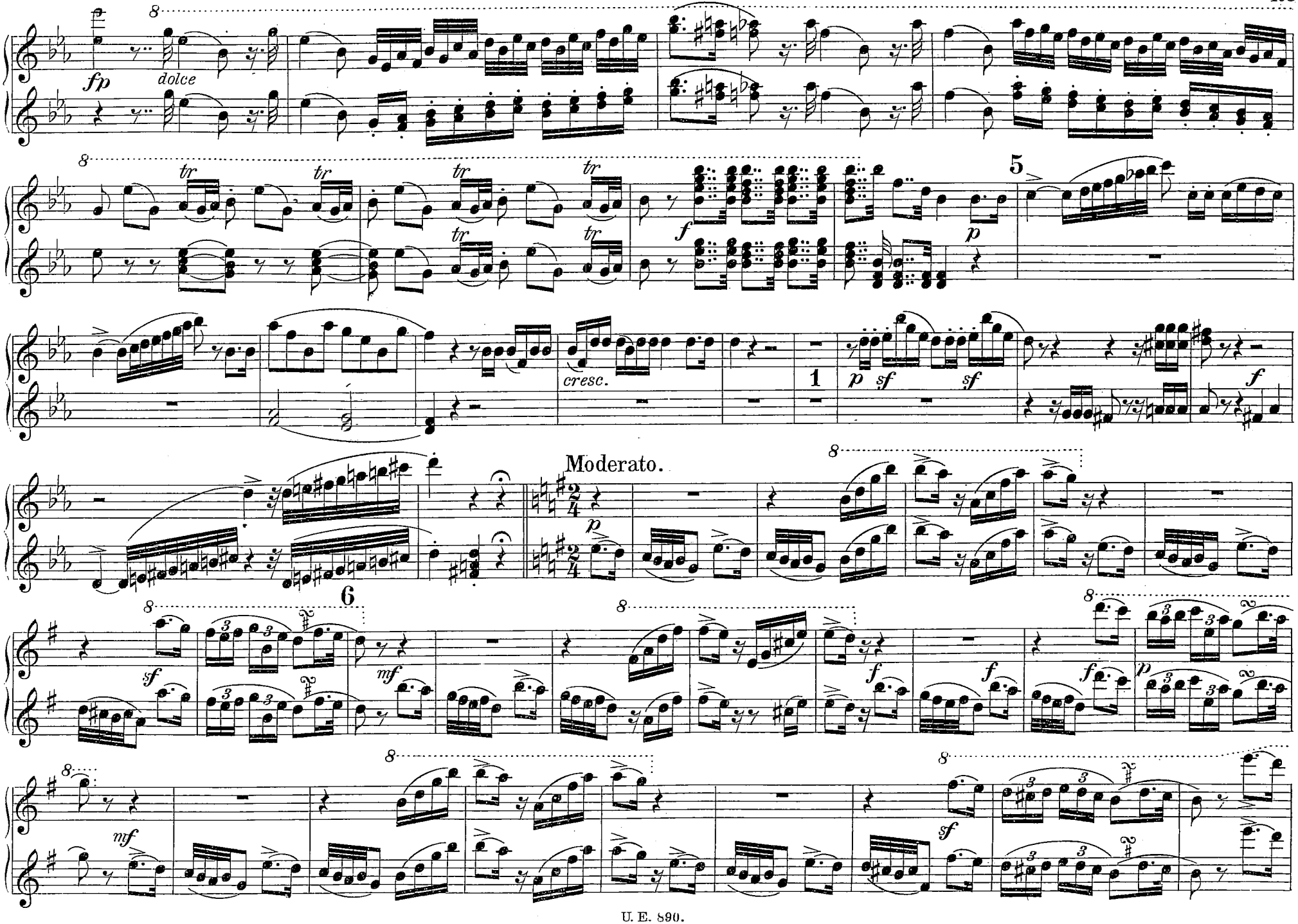
Andante sostenuto.

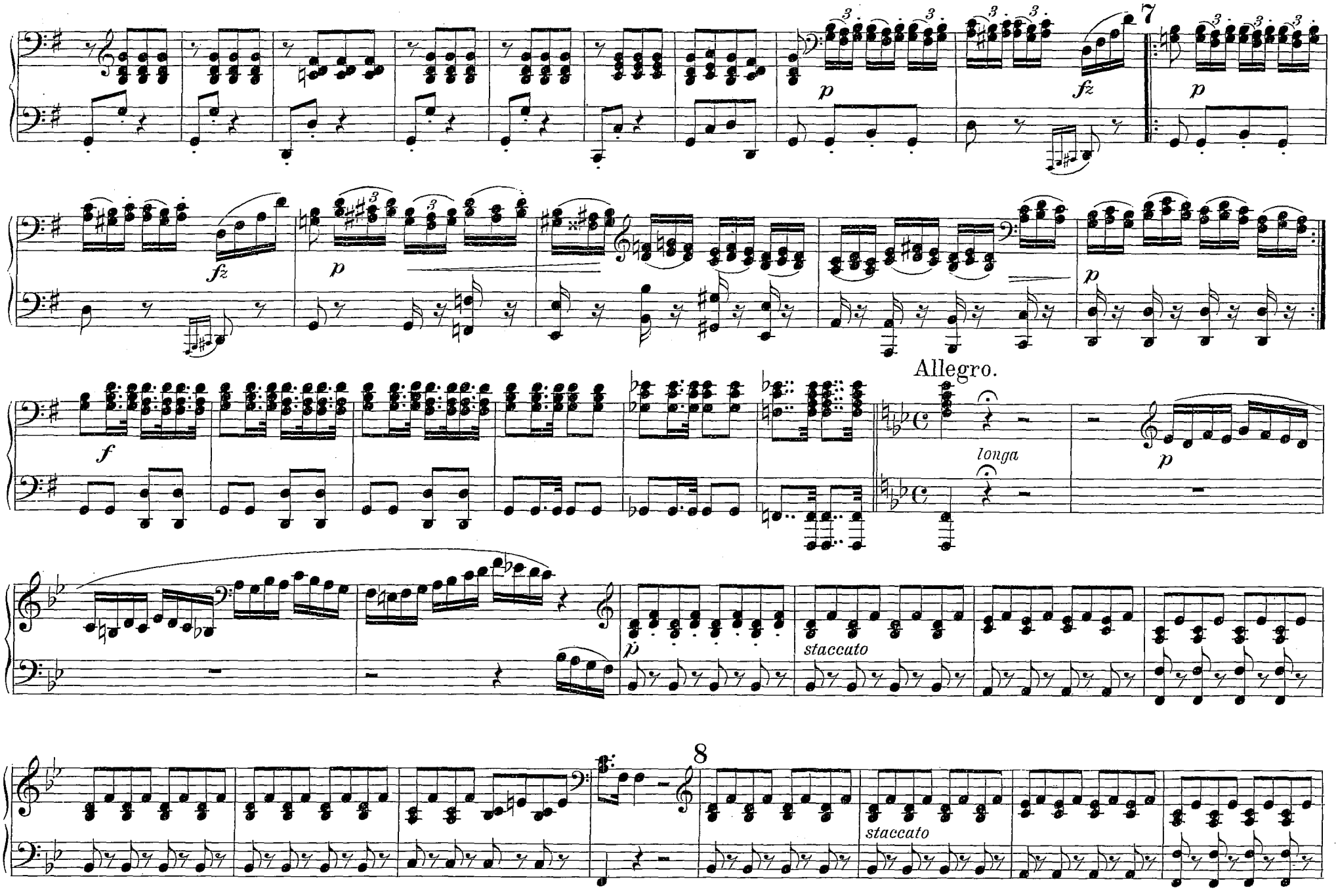



2
f
p
3
p
cresc.
f
ff
4
p
cresc.
f


8
sf
2
8
f
p dolce
fz
3
cresc.
tr
f
ff
p
4
p
cresc.
f


fp
tr
tr
f
5
p
cresc.
p
sf
sf
sf
sf
sf
f
Moderato.
6
p
sf
sf
sf
p
sf
p


fp
dolce
tr
f
p
5
cresc.
1
p sf
sf
f
Moderato.
p
6
sf
mf
f
f
f
p
mf
sf


7
p
fz
p
fz
p
fz
p
Allegro.
f
longa
p
p
staccato
8
staccato

7

8

p

sf

8

p

sf

p

p

1.

2.

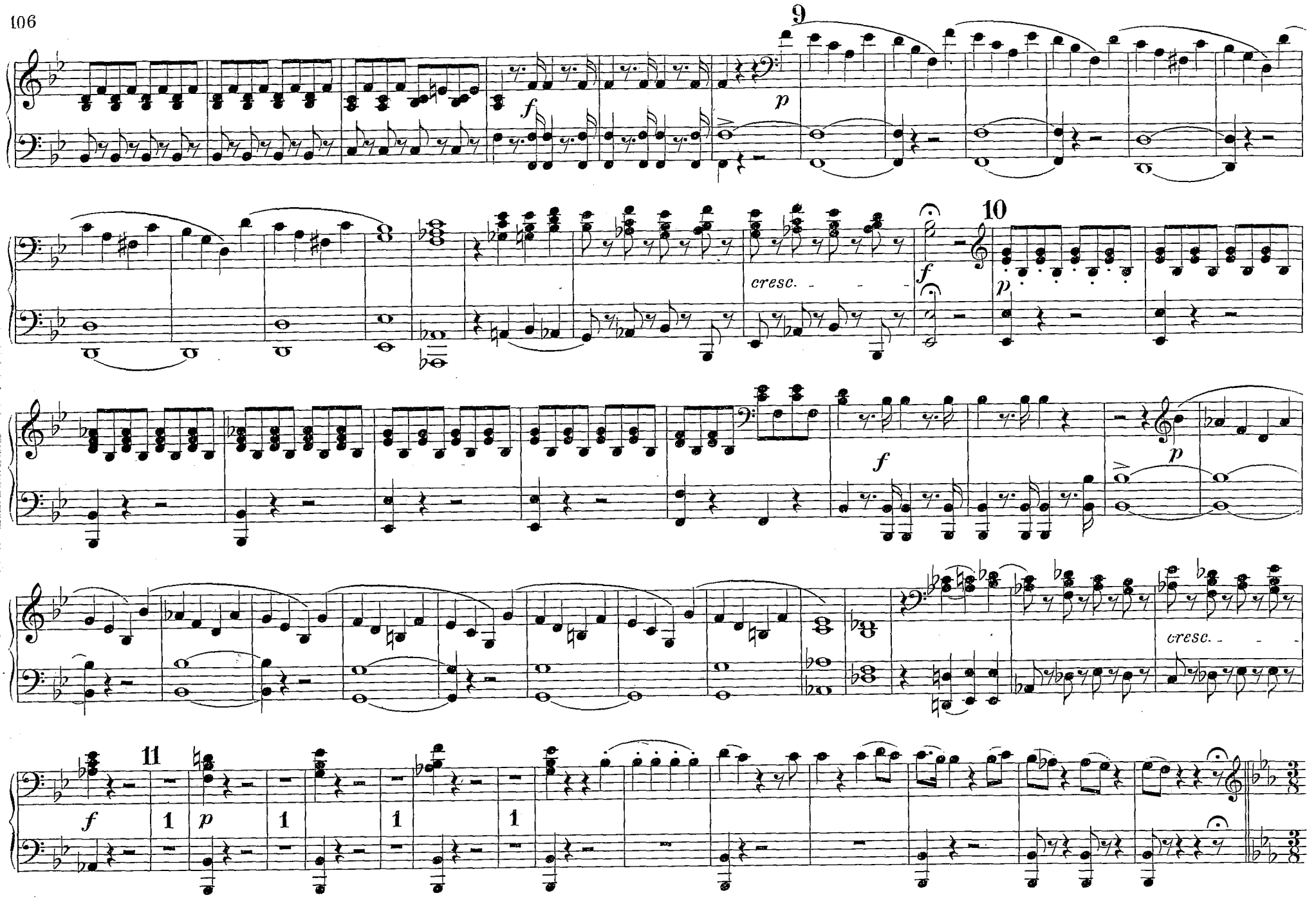
f

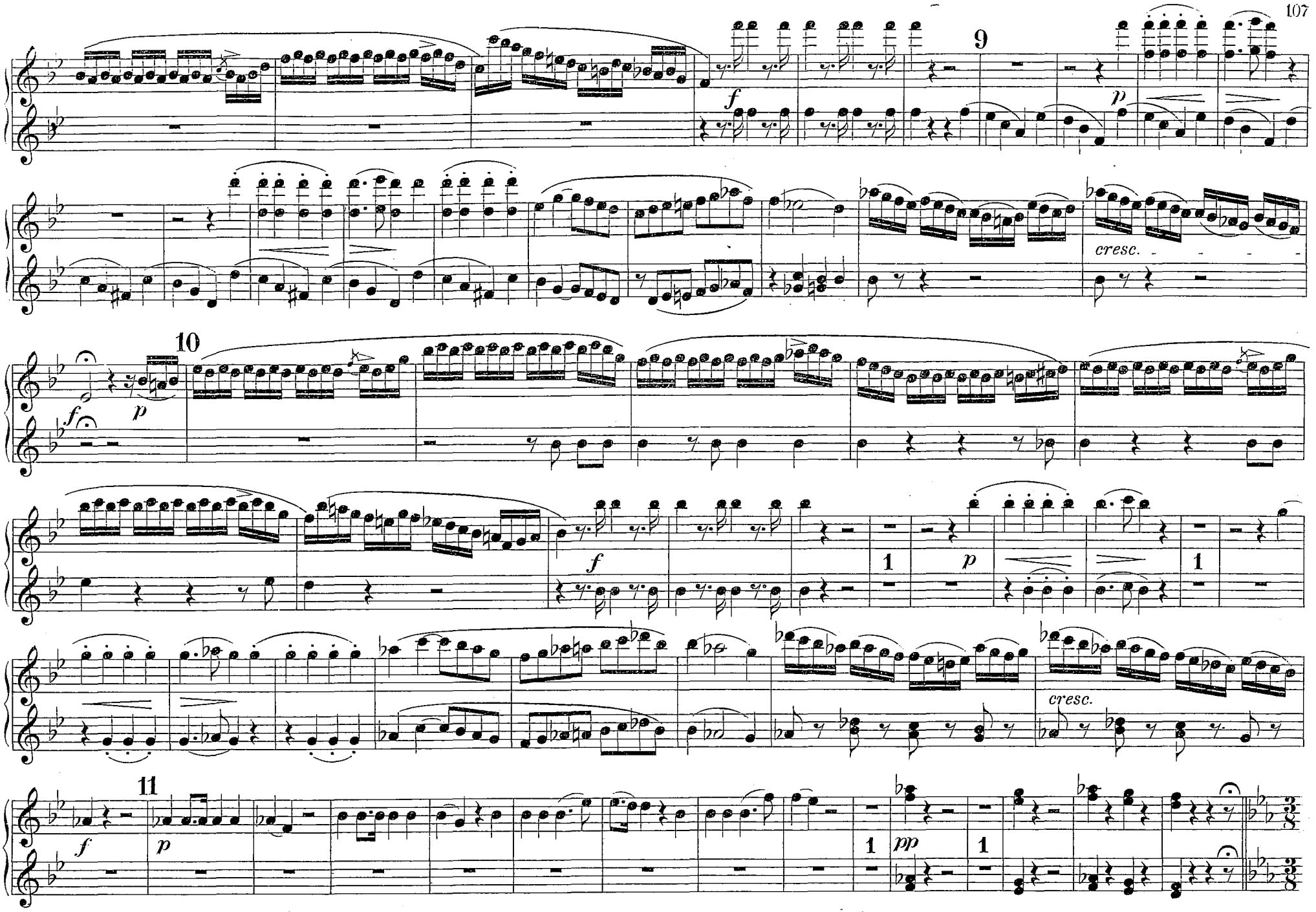
Allegro.

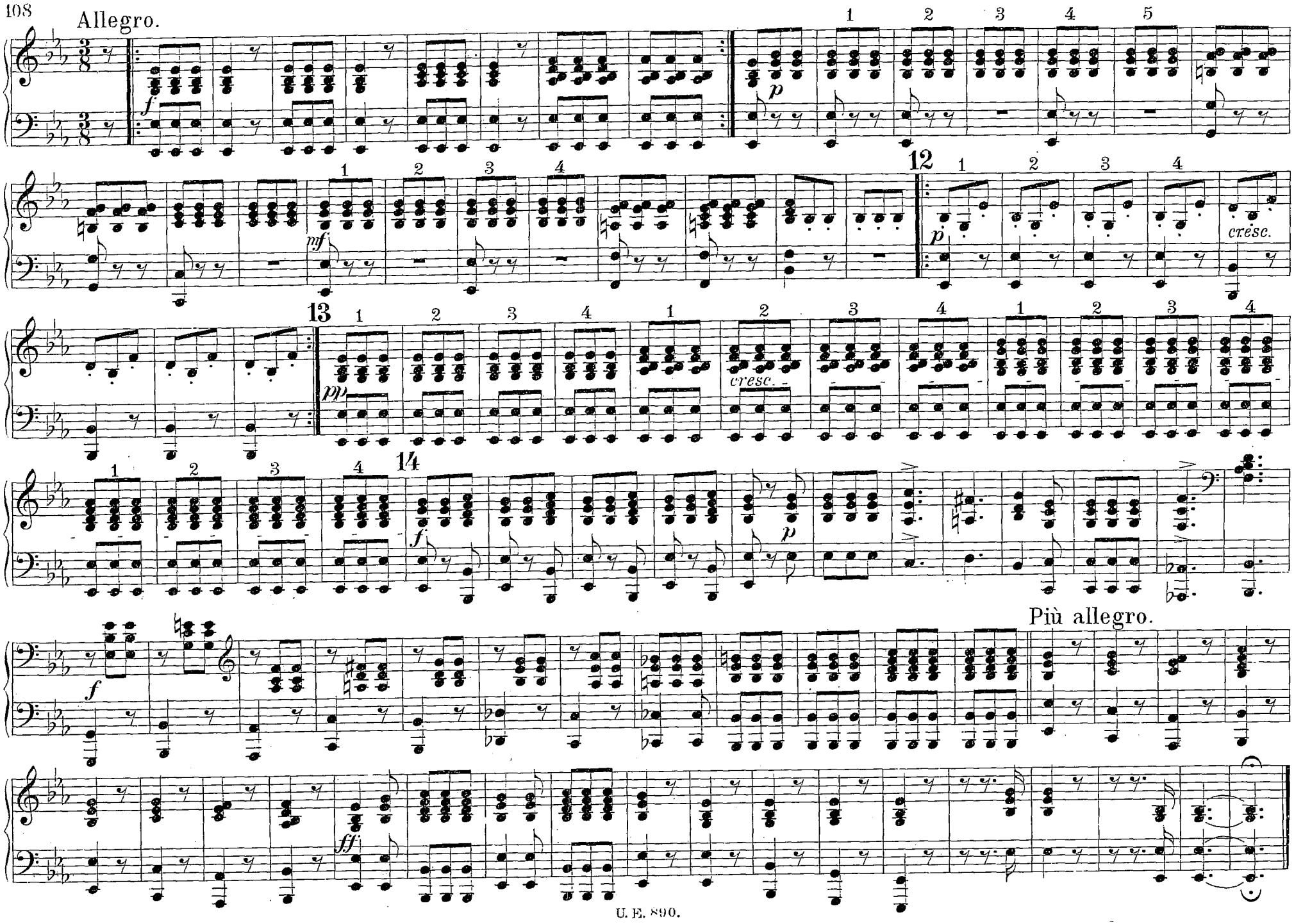
p

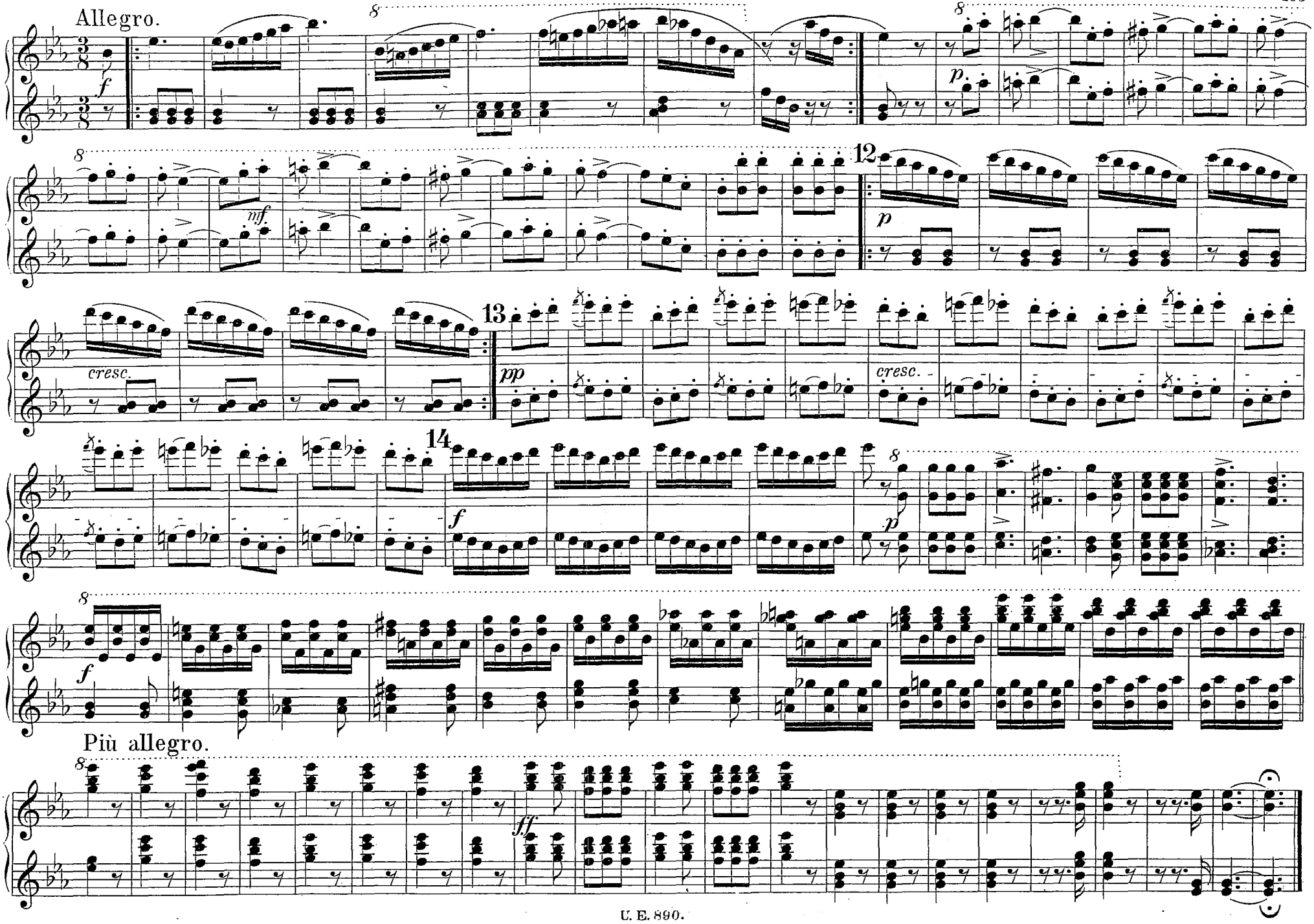
longa *leggiero*

8


9
f
p
cresc.
f
10
p
f
p
cresc.
11
f
1
p
1
1
1


9
cresc.
10
cresc.
11


Allegro.
f
p
mf
12
cresc.
13
pp
cresc.
14
f
p
Più allegro.
f
ff

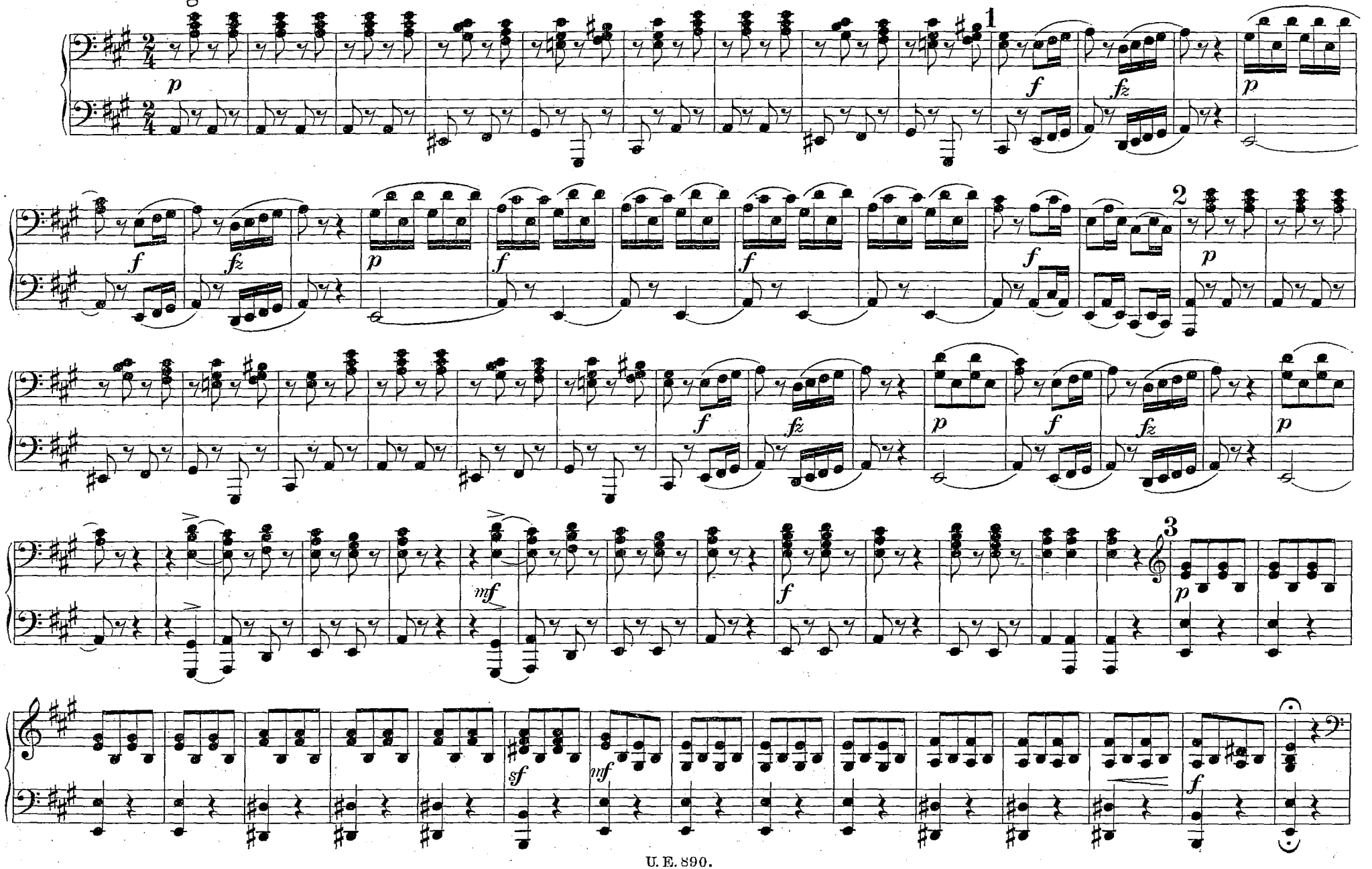

Allegro.
f
8
p
mf
12
cresc.
13
pp
cresc.
14
Più allegro.
ff

12. Arie.

Sich vermählen will der Alte.

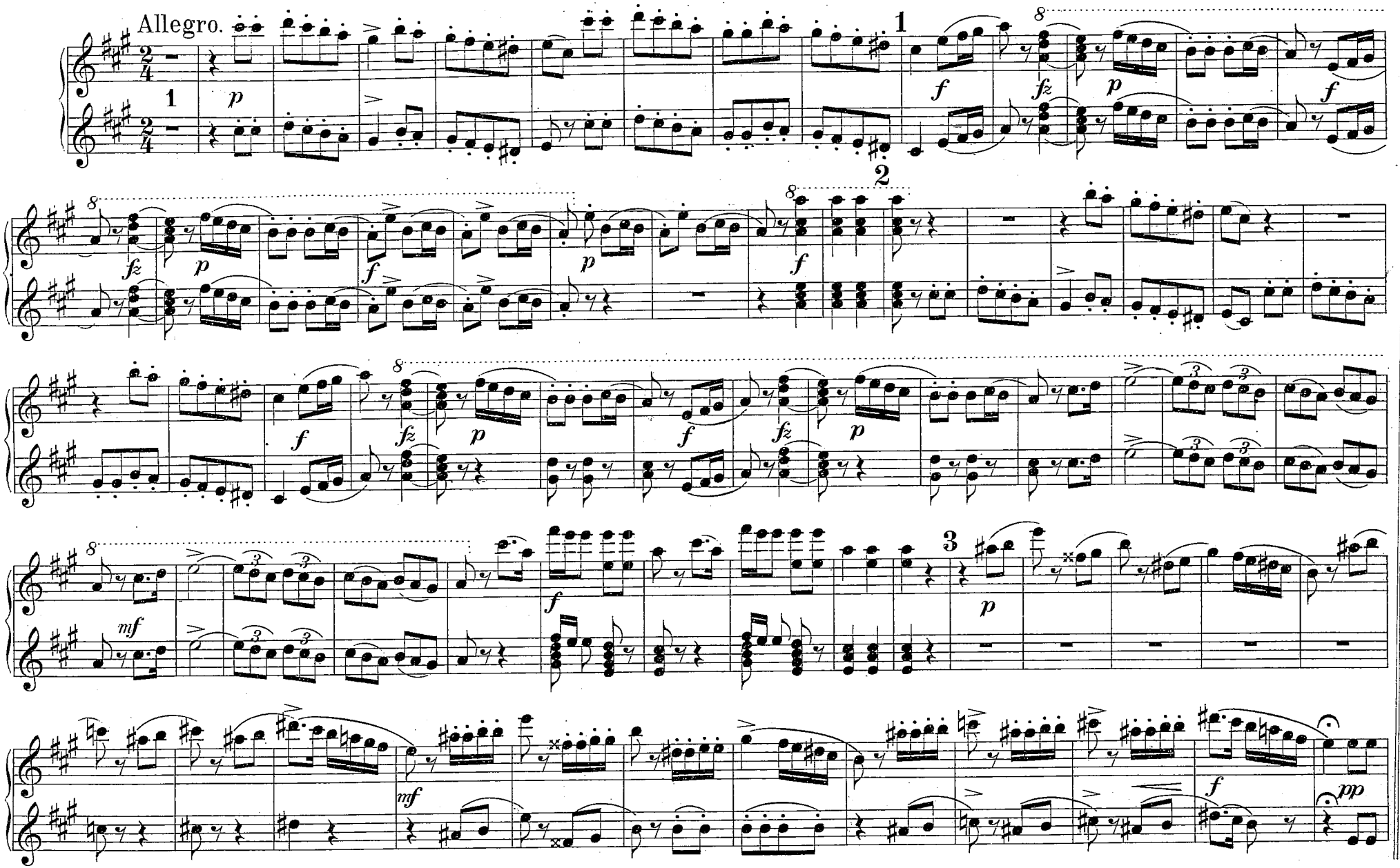
Il vecchiotto cerca moglie.

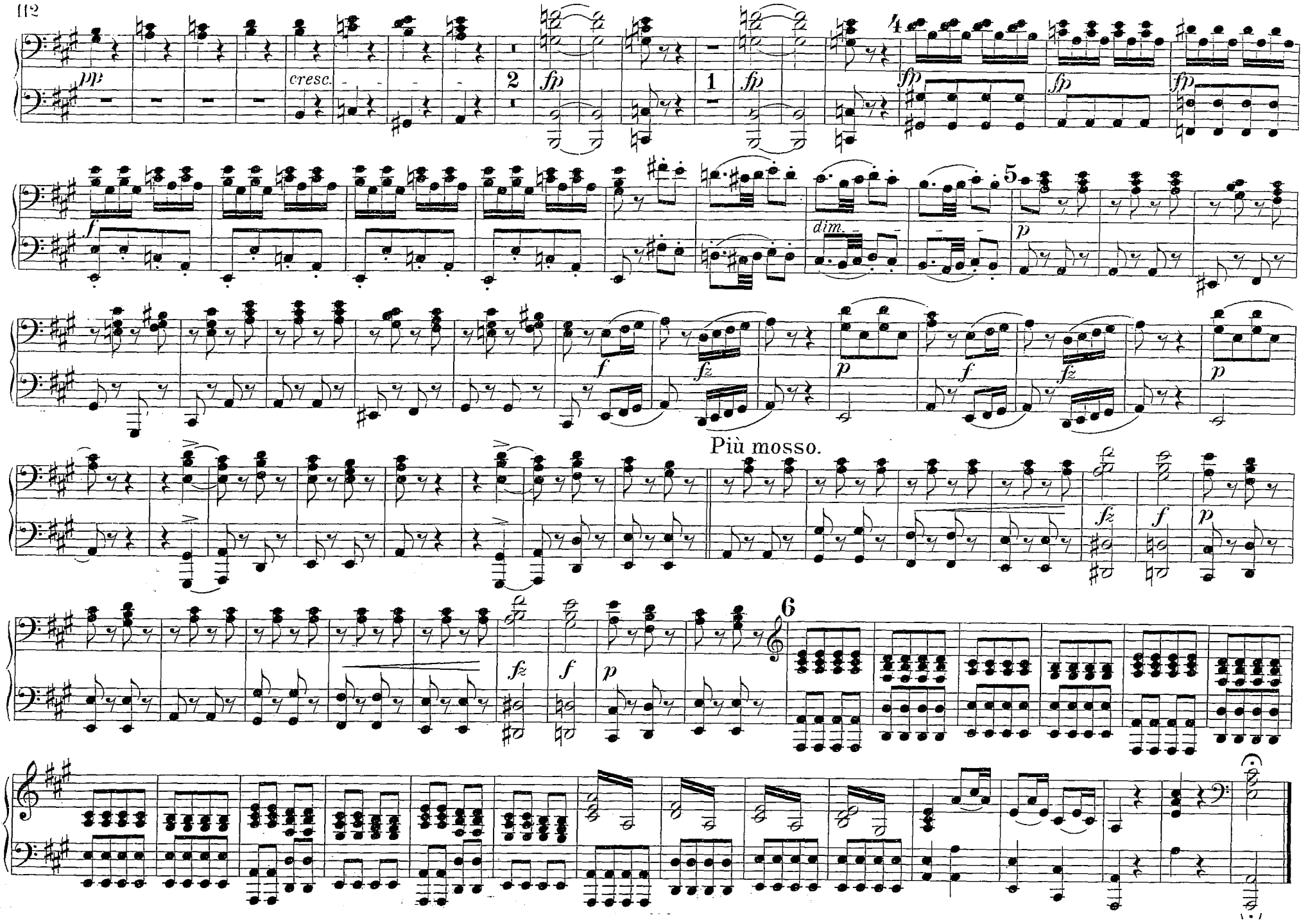
Allegro.

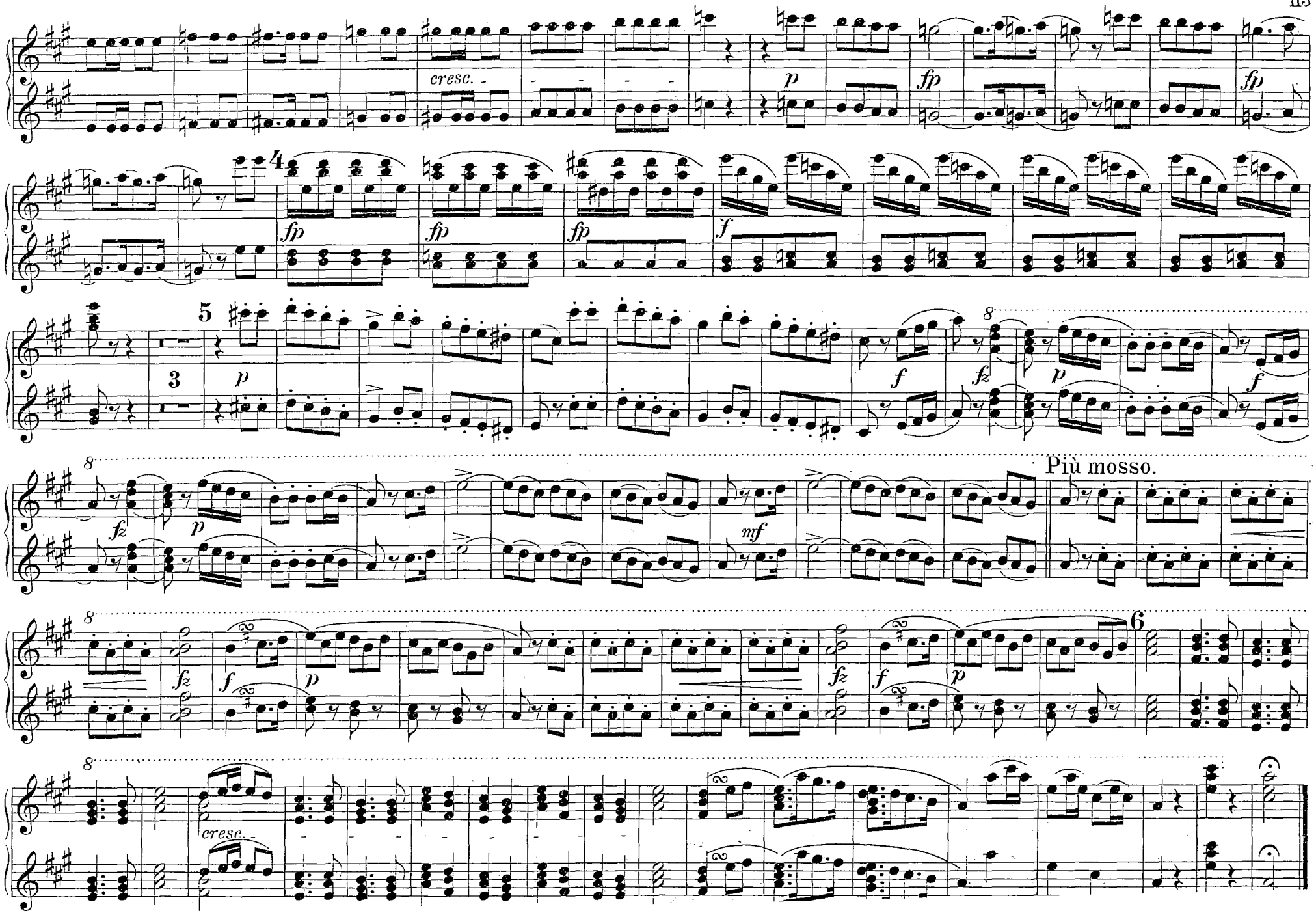


12. Arie.

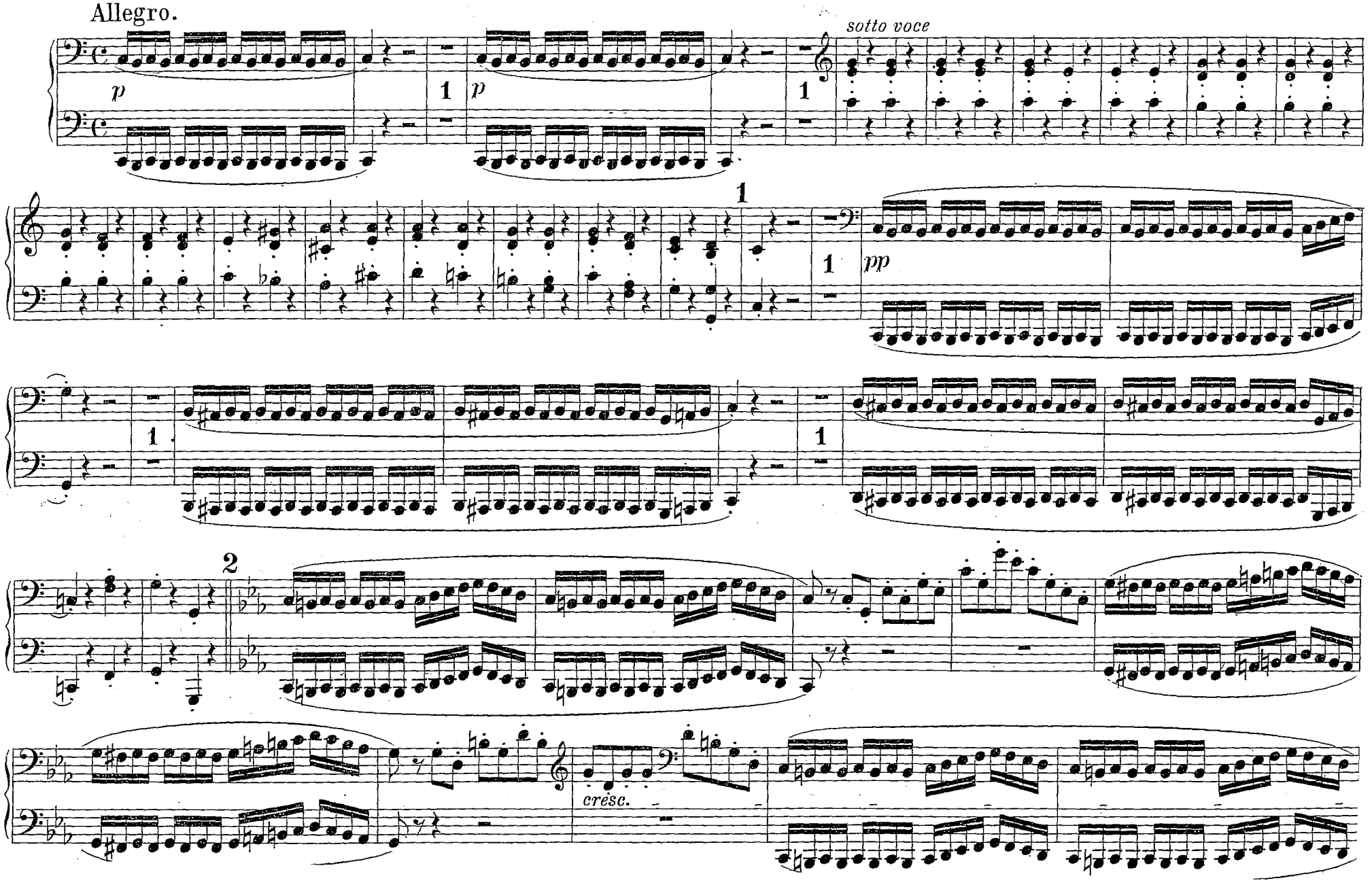
Sich vermählen will der Alte.
Il vecchiotto cerca moglie.



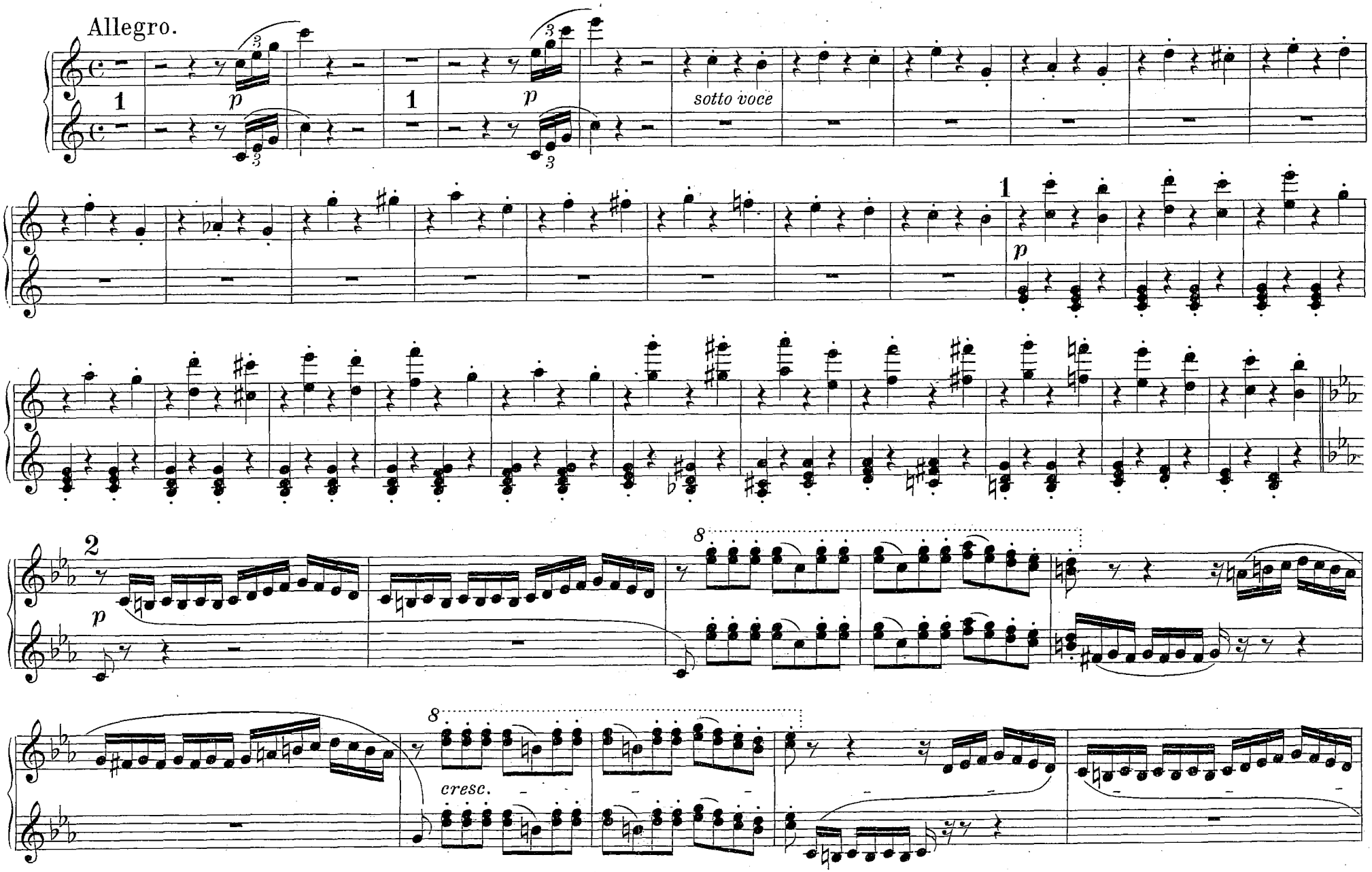

pp
cresc.
2
fp
1
fp
4
fp
fp
fp
f
dim.
5
p
f
fz
p
f
fz
p
Più mosso.
fz
f
p
6
fz
f
p

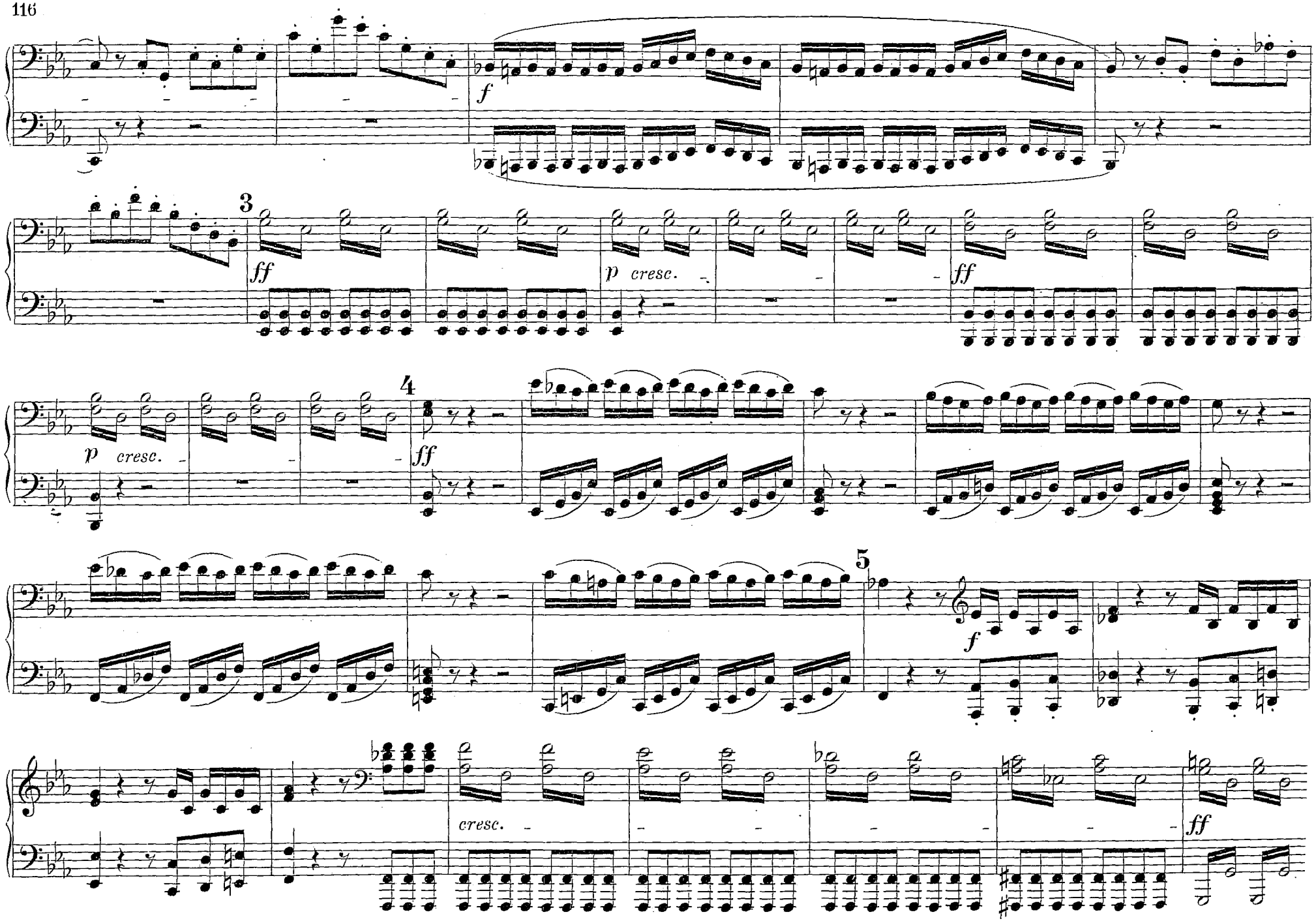

cresc.
p
fp
fp
4
fp
fp
fp
f
5
3
p
f
fz
p
f
fz
p
mf
Più mosso.
fz
f
p
fz
f
p
6
cresc.

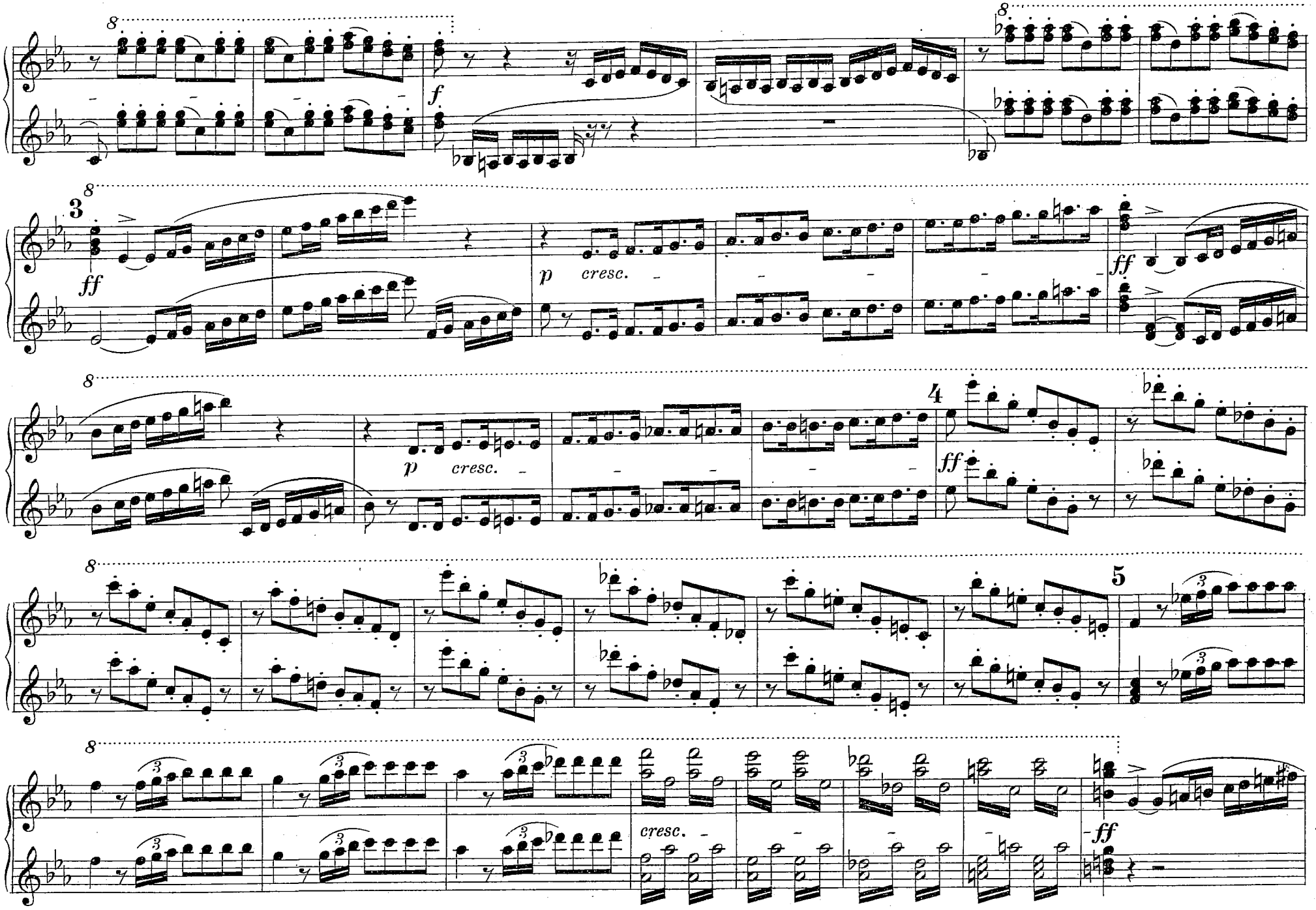
13. Gewittermusik. – Tempesta.

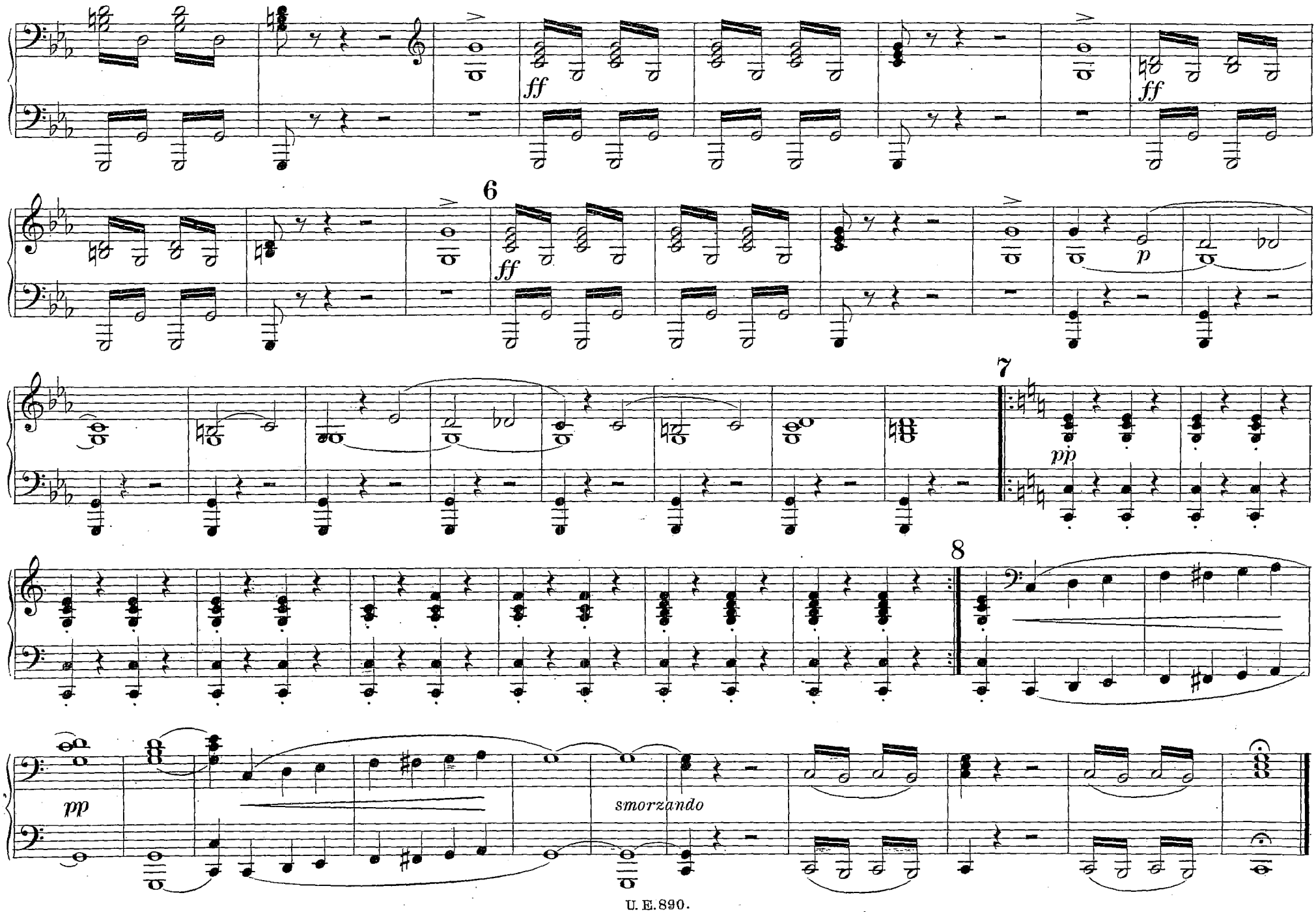


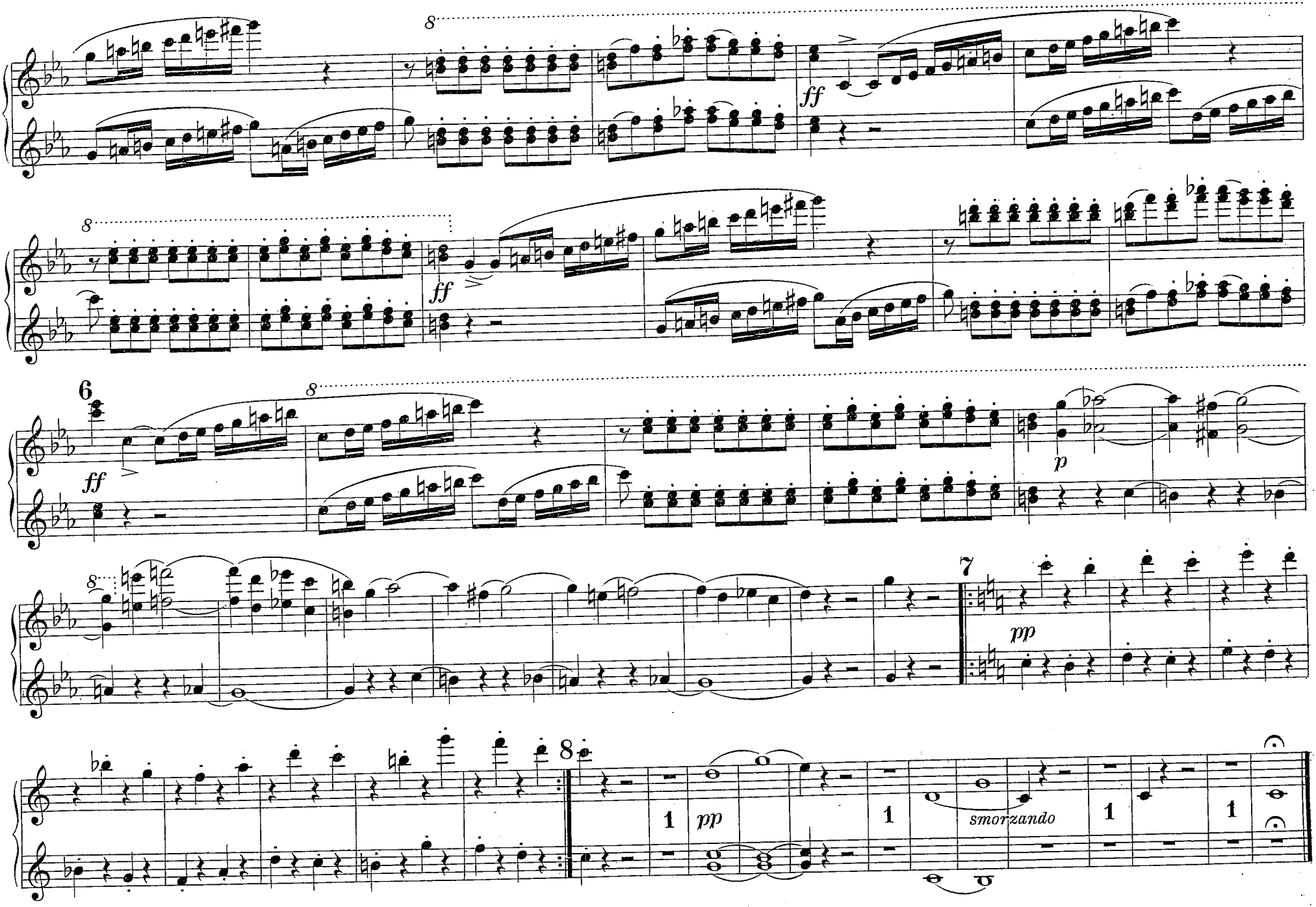
13. GEWITTERMUSIK. – TEMPESTA.




f
3
ff
p cresc.
ff
4
p cresc.
ff
5
f
cresc.
ff


8
f
8
3
8
ff
p cresc.
ff
8
p cresc.
4
ff
8
5
8
cresc.
ff

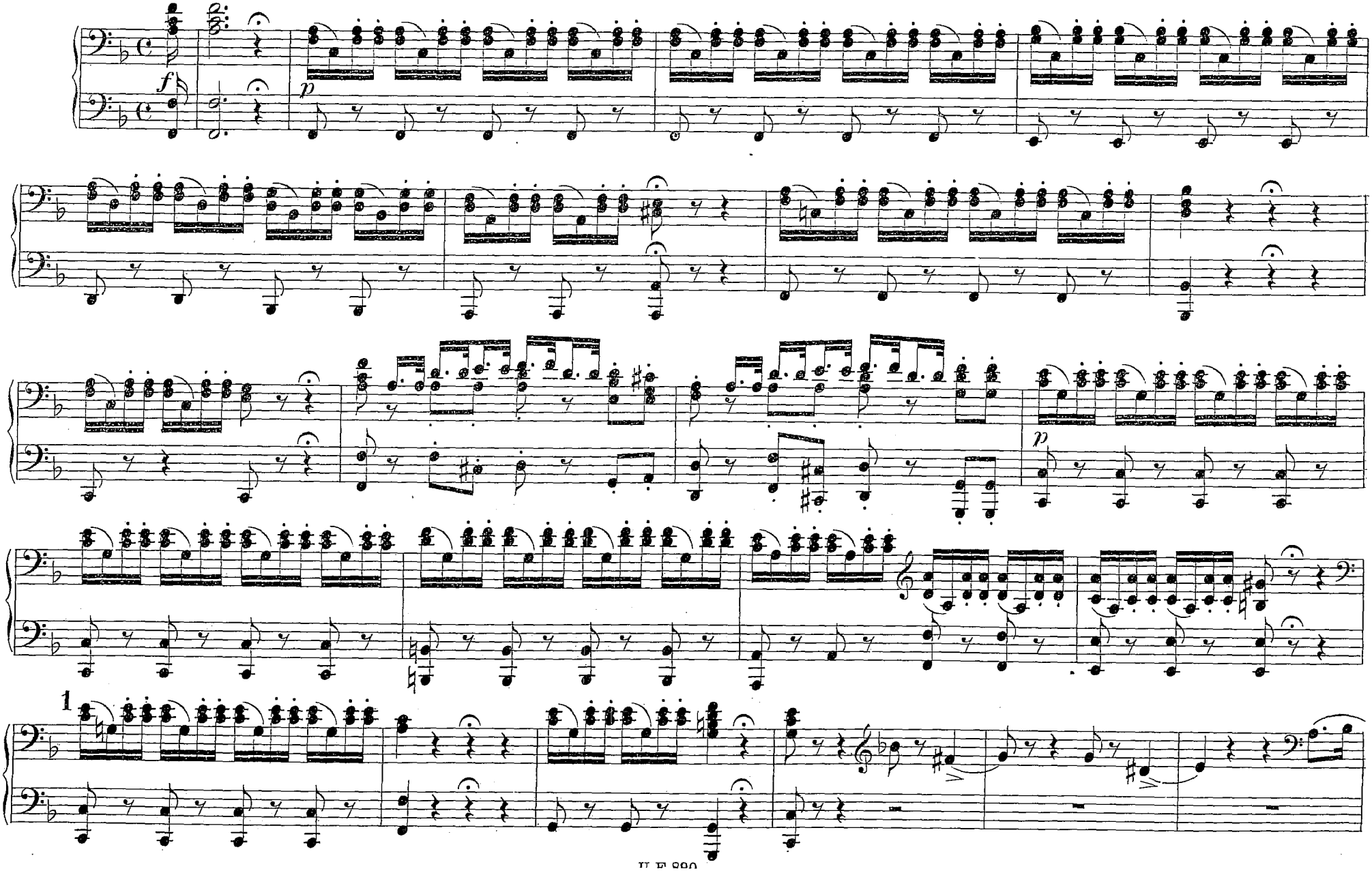

ff
ff
6
ff
p
7
pp
8
pp
smorzando


8
ff
8
ff
6
8
ff
p
8
7
pp
8
1
pp
1
smorzando
1
1

14. TERZETT.

Ist er's wirklich? welche freudige Entdeckung!
Ah qual colpo, ah qual colpo inaspettato!

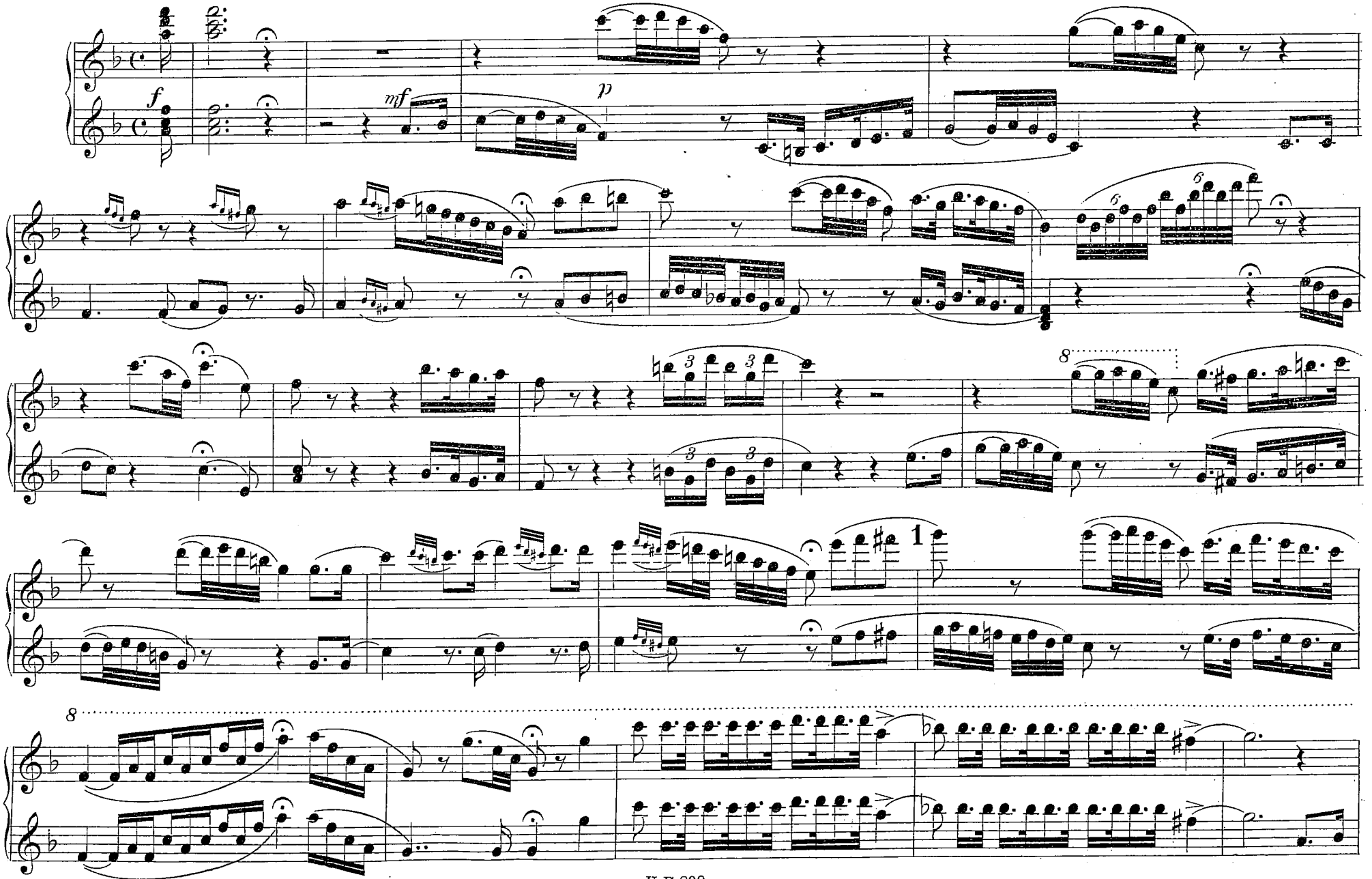
Andante.

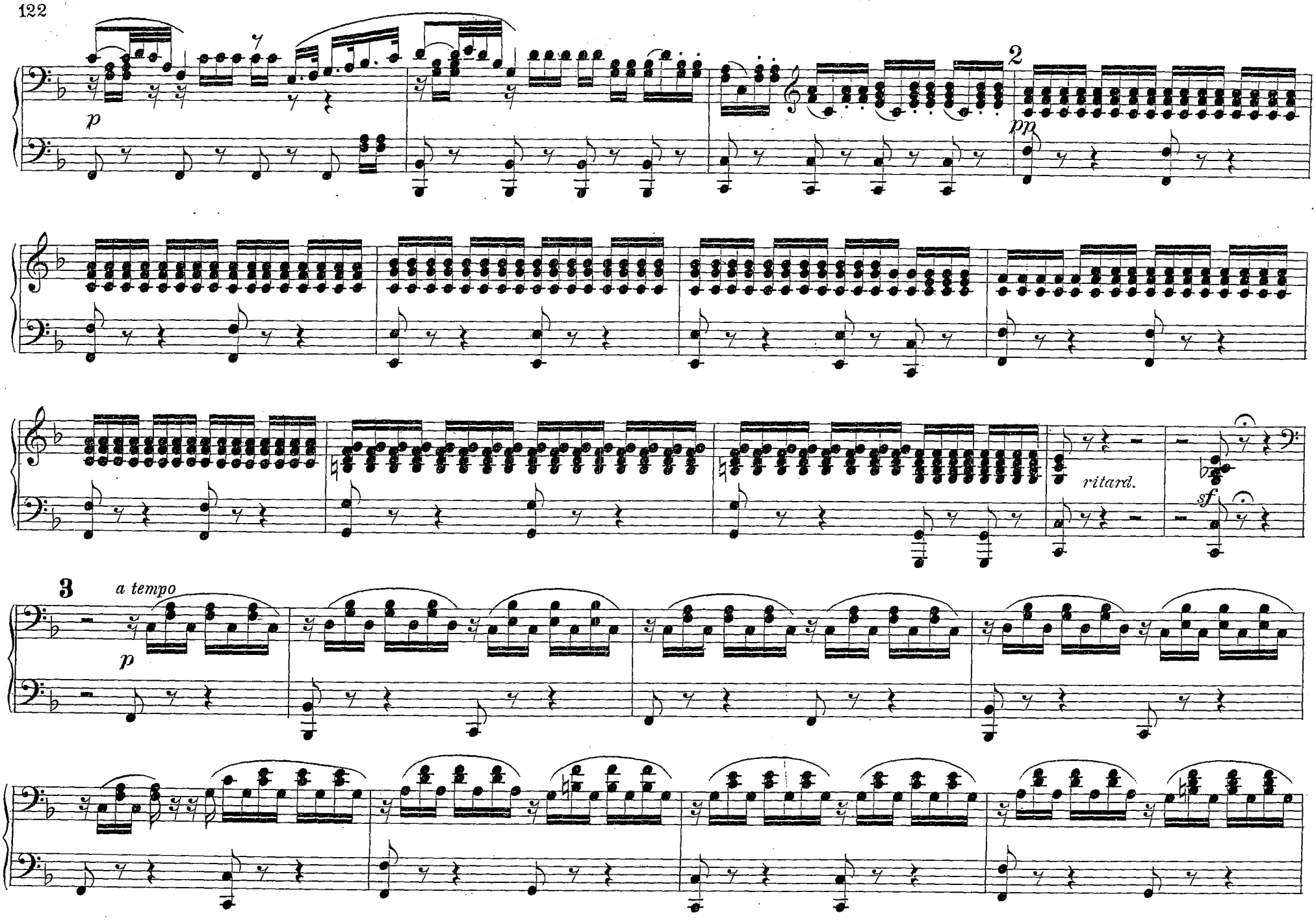


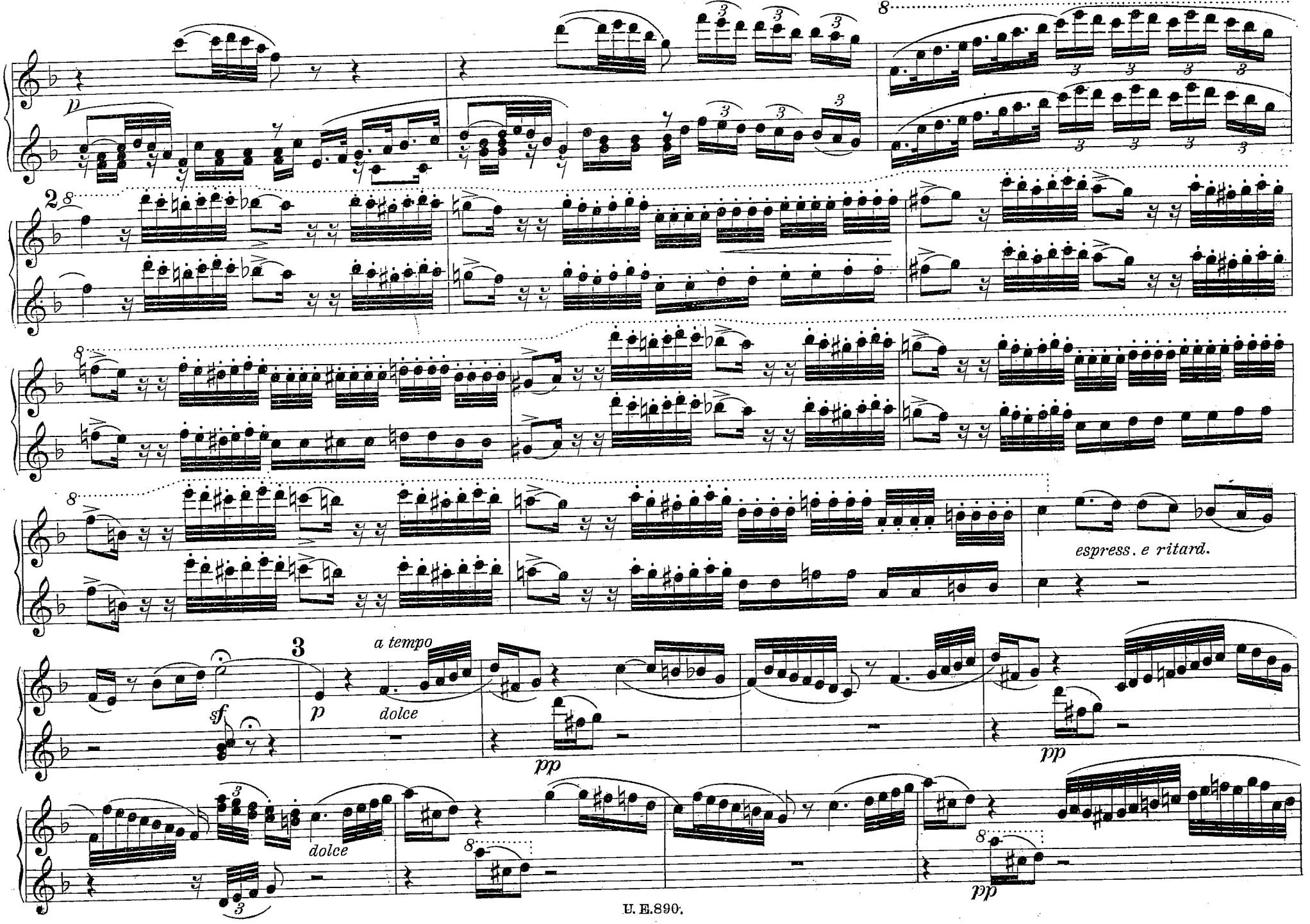
14. TERZETT.

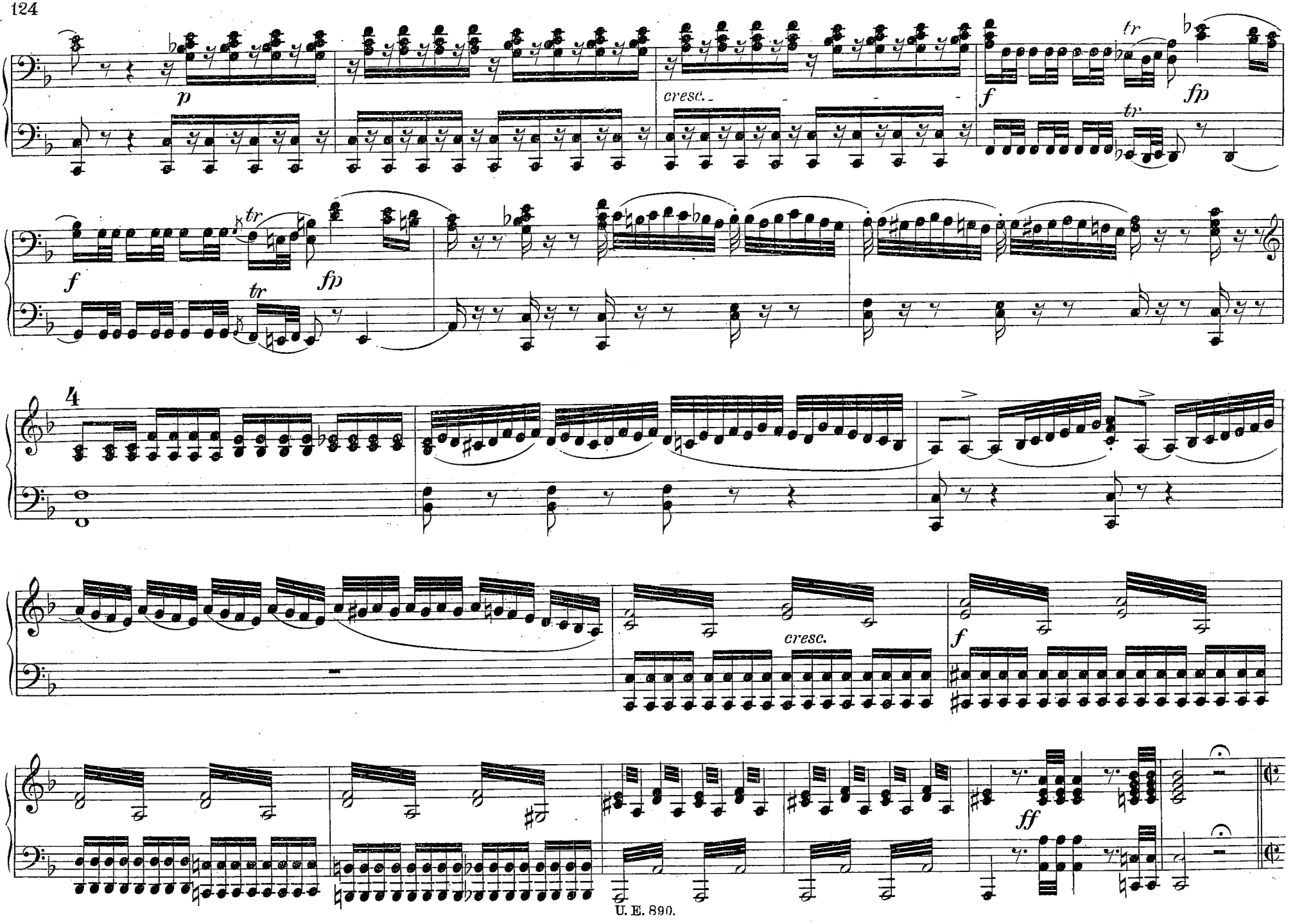
Ist er's wirklich? welche freudige Entdeckung!
Ah qual colpo, ah qual colpo inaspettato!

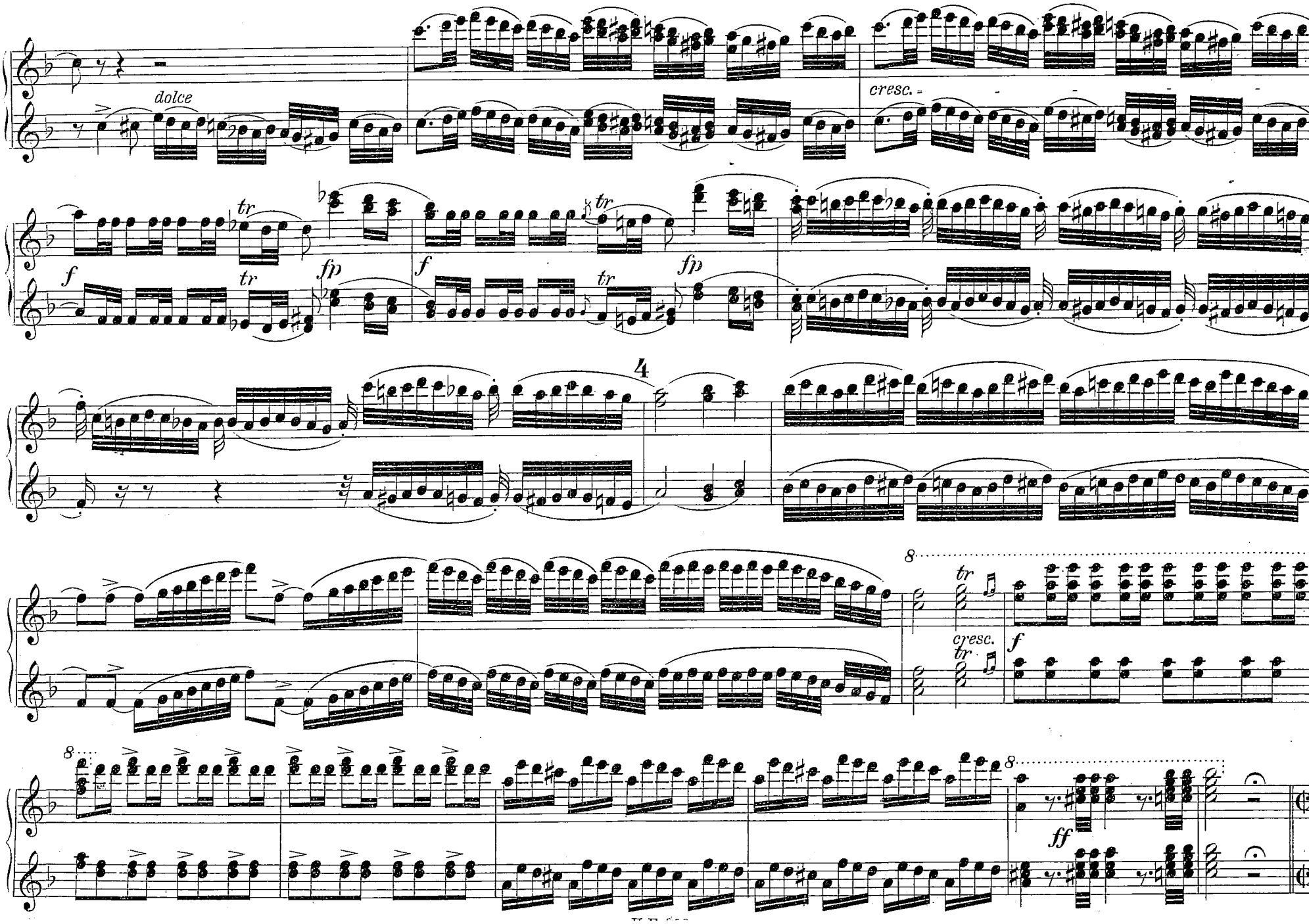
Andante.

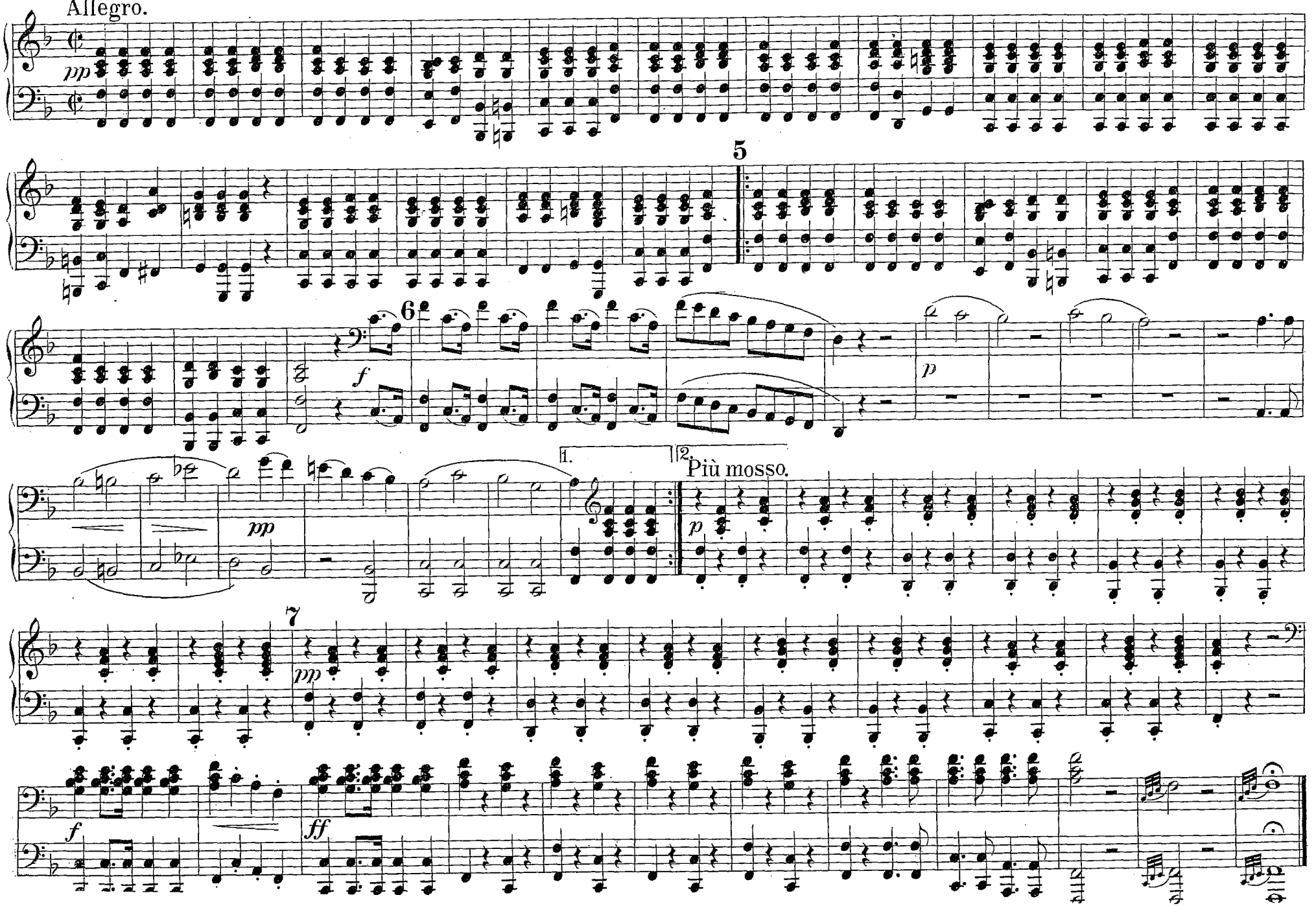


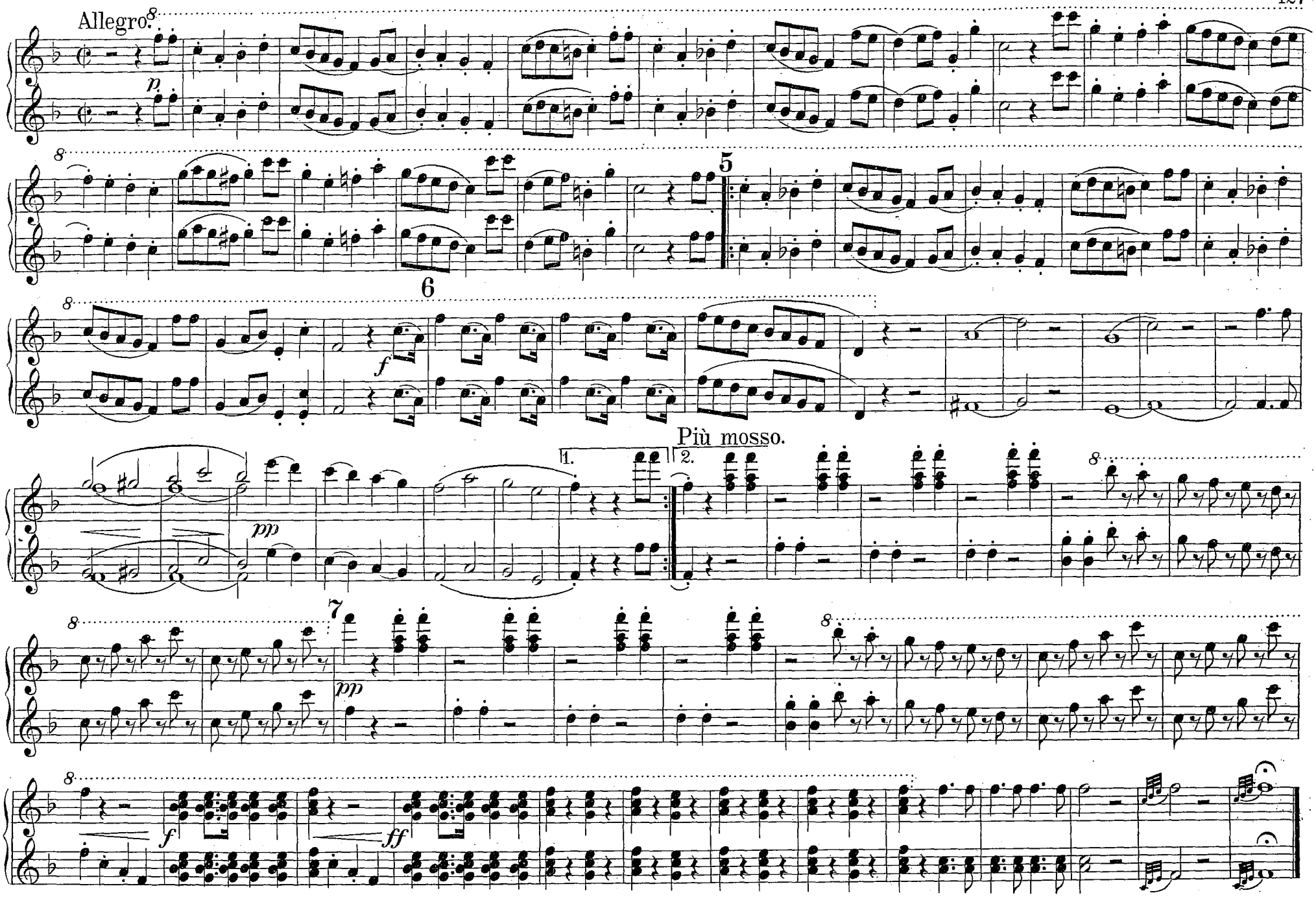

p
2
pp
ritard.
sf
3
a tempo
p


p
2
espress. e ritard.
3
a tempo
sf
p
dolce
pp
pp
dolce
pp


p
cresc.
f
fp
tr
f
fp
tr
4
cresc.
f
ff


dolce
cresc.
tr
f
fp
4
8
ff


Allegro.
pp
5
6
f
p
1.
2.
Più mosso.
pp
p
7
pp
f
ff

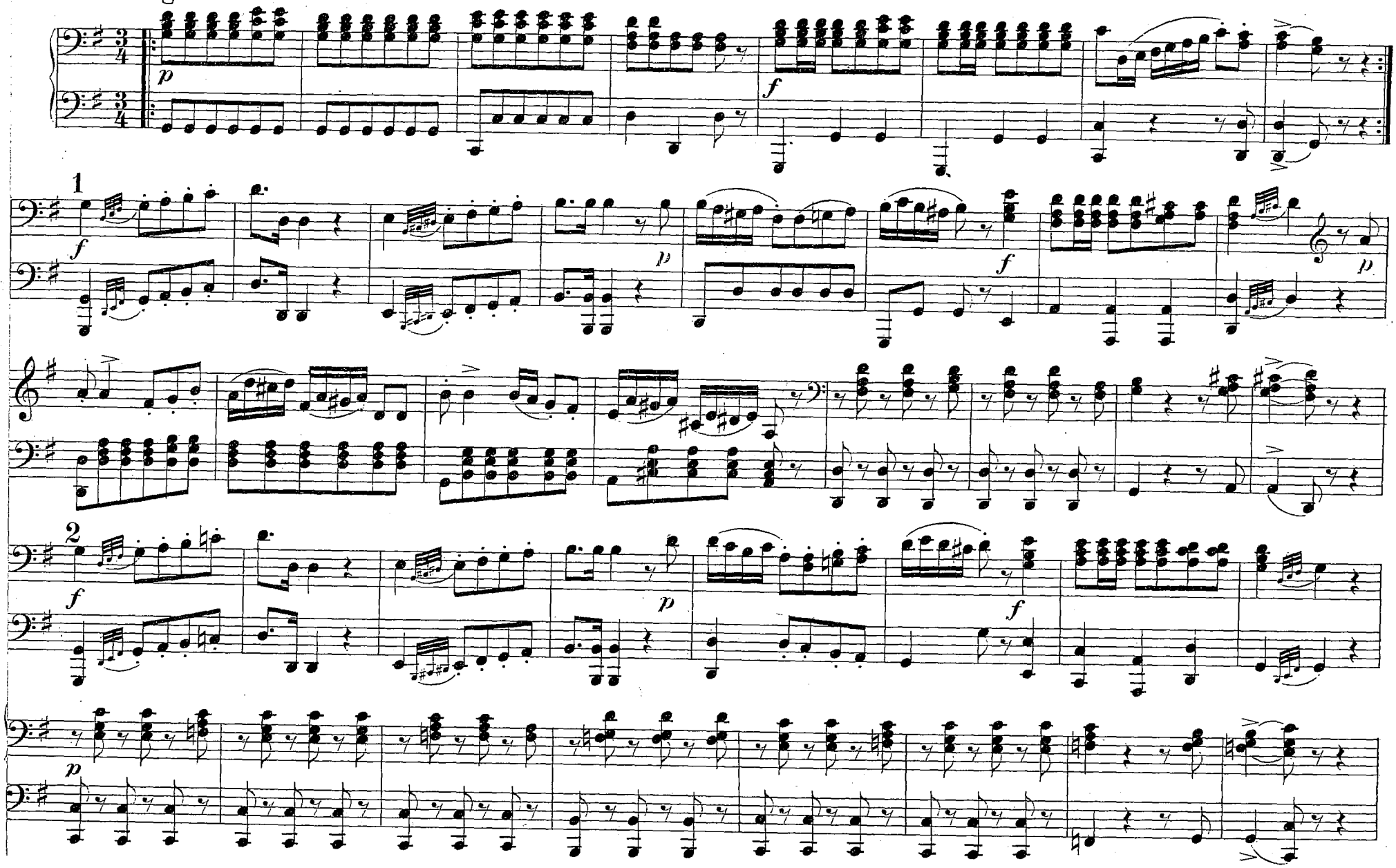

Allegro.
p
5
6
f
Più mosso.
1.
2.
pp
7
pp
f
ff

15. FINALE.

Nur Muth und List und Liebe.

Di sì felice innesto serbiam.

Allegretto.



15. Finale.

Nur Muth und List und Liebe.
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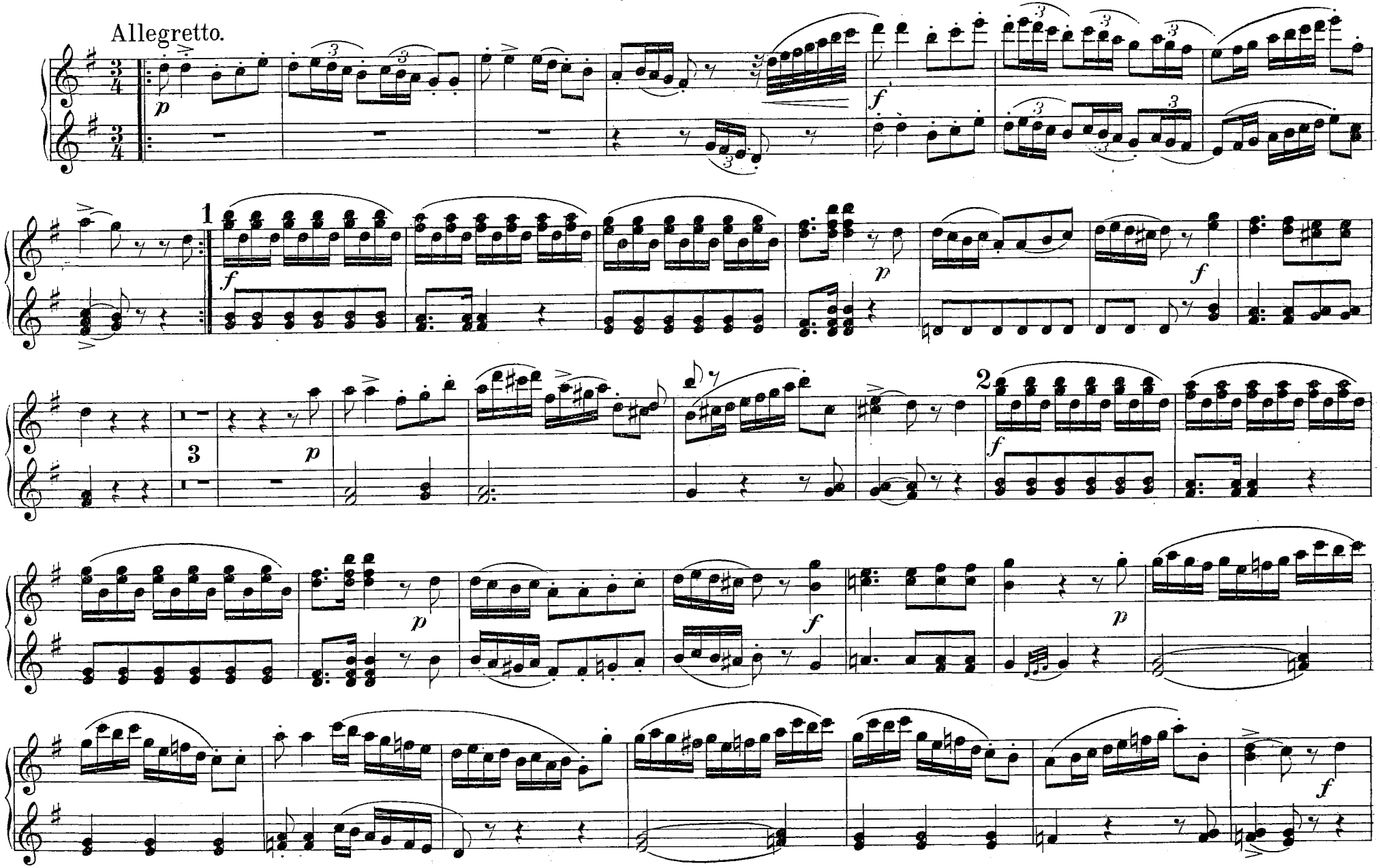

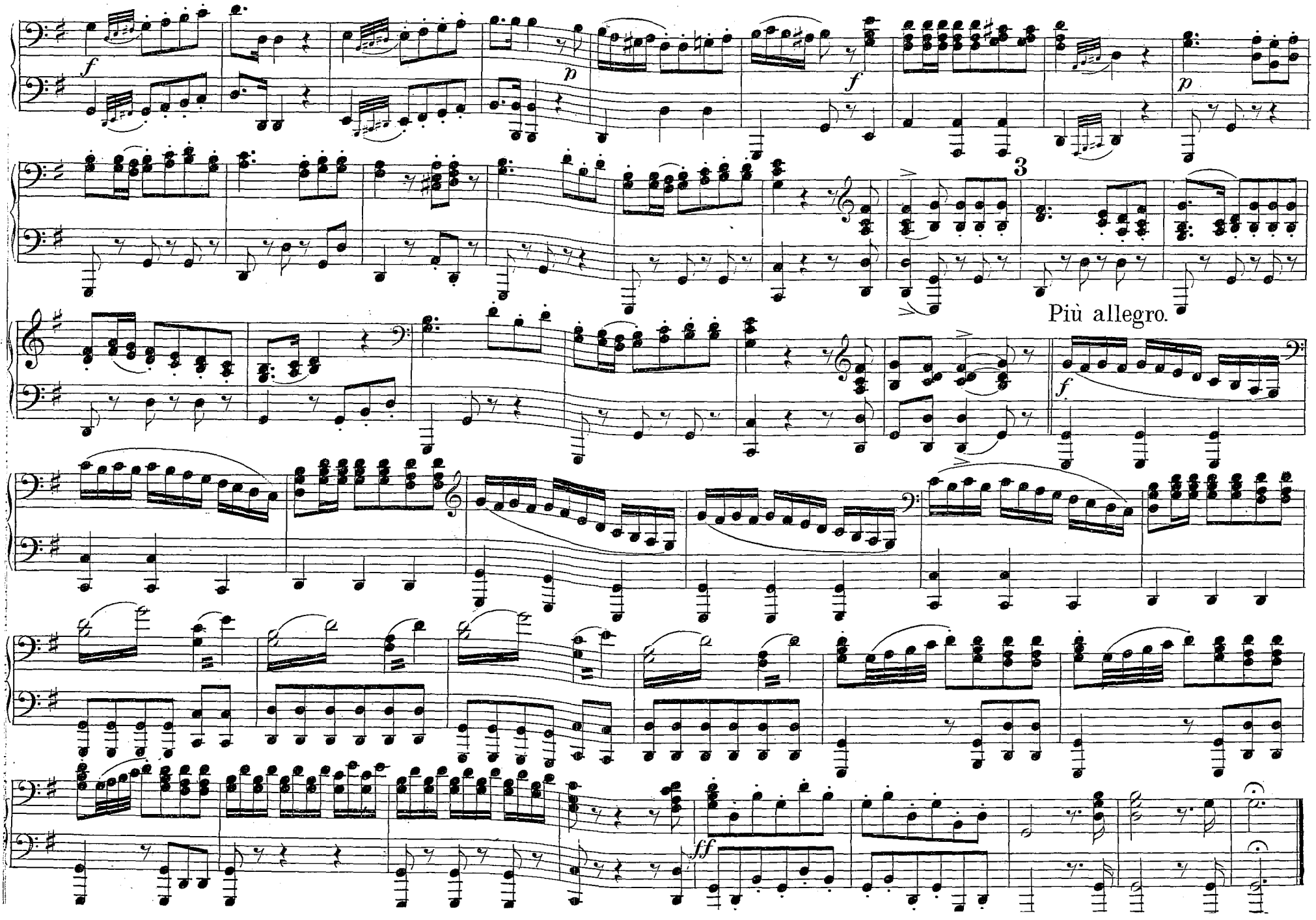
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p
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3
Più allegro.
f
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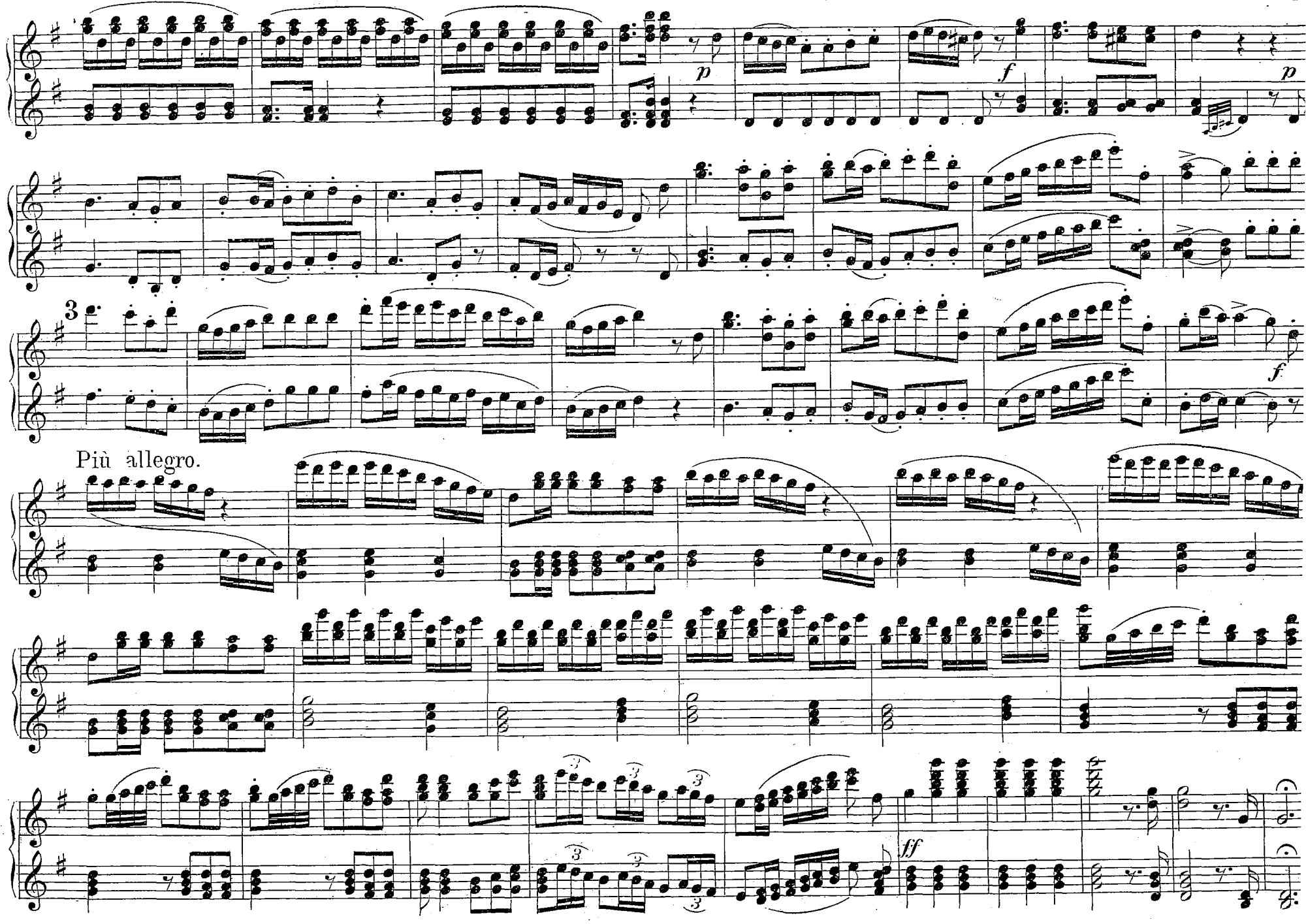
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3
f
Più allegro.
ff

INHALT.

Pag.

Ouverture 2

ERSTER AKT.

Pag.

1. Introduction.
   Sachte, im leisen Schritt 12
   Piano, pianissimo, senza parlar
2. Cavatine.
   Ich bin das Factotum der schönen Welt 24
   Largo al factotum della citta
3. Duett.
   Strahlt auf mich der Blitz des Goldes 34
   All' idea di quel metallo
4. Cavatine.
   Frag' ich mein beklomm'nes Herz 44
   Una voce poco fa
5. Arie.
   Die Verleumdung, sie ist ein Lüftchen 50
   La calunnia è un venticello
6. Duett.
   Also ich? meinst du es wirklich? 54
   Dunque io son tu non m'inganni?
7. Arie.
   Einen Doctor meines Gleichen 62
   A un Dottor della mia sorte
8. Finale.
   He, ihr Leute hier vom Hause! 72
   Ehi di casa! buona gente!

ZWEITER AKT.

Pag.

9. Duett.
   Glück und Huld, mein Herr, zum Grusse! 94
   Pace e gioja sia con voi!
10. Arietta.
    Seh' ich die holde Miene der reizenden Rosine 98
    Quando mi sei vicina, amabile Rosina
11. Quintett.
    Wie, Basilio? Neue Wirthschaft! 98
    Don Basilio! Quale intoppo!
12. Arie.
    Sich vermählen will der Alte 110
    Il vecchiotto cerca moglie
13. Gewittermusik. *(Tempesta)* 114
14. Terzett.
    Ist er's wirklich? welche freudige Entdeckung! 120
    Ah, qual colpo, a qual colpo inaspetto!
15. Finale.
    Nur Muth und List und Liebe 128
    Di sì felice innesto serbiam